Pattern Number-150 Spring Models in Vogue's Distinctive Patterns





THE Dress Silk favored by Fashion for Spring and Summer 1911 is FOULARD! And the ultra-fashionable silk idea this year is BORDERED Foulard, which, as the model illustrated shows, gives so much distinctiveness to the severely-plain style of gown now in vogue, especially for street wear.

This pattern is only one of several hundred different designs (over 100 of which are Bordered) and each pattern is made in all the fashionable shades.

This practically unlimited variety of selection in pattern and shades, plus the absolute purity and high quality of the silk itself, its beautiful sheen and its freedom from all imperfections in both weaving and printing, combine to make Valentine's "Shedwater" Foulards the choice of every woman of discrimination.

And the perfect "Shedwater" Finish of Valentine's Foulards which protects the silk perfectly and permanently from all possibility of rain or water spots, adds the final touch which makes them as serviceable as they are beautiful and exclusive.

85 cents to \$2.50 per yard, according to width and pattern.

None genuine without the name of "Valentine" on the wrapper around the silk.

If Valentine Silks are not sold where you buy silks, write us for name of nearest retailer selling Valentine Silks; also free samples.

VALENTINE & BENTLEY
83-87 Grand Street
NEW YORK



## THE CINE SUL

PRESENT MANY EXCLUSIVE DESIGNS AMONG THEIR

## New Spring Fashions in Women's Tailor-made Suits and Gowns

In this distinguished collection of new models there are many exclusive importations from renowned Parisan Couturiers, such master-tailors as the following having contributed to the advance showing of correct Spring modes:

PAQUIN

PAUL POIRET

DRECOLL

BECHOFF-DAVID

MARTIAL ARMAND

BERNARD

TEMPLIER-RONDEAU

**JENNY** 

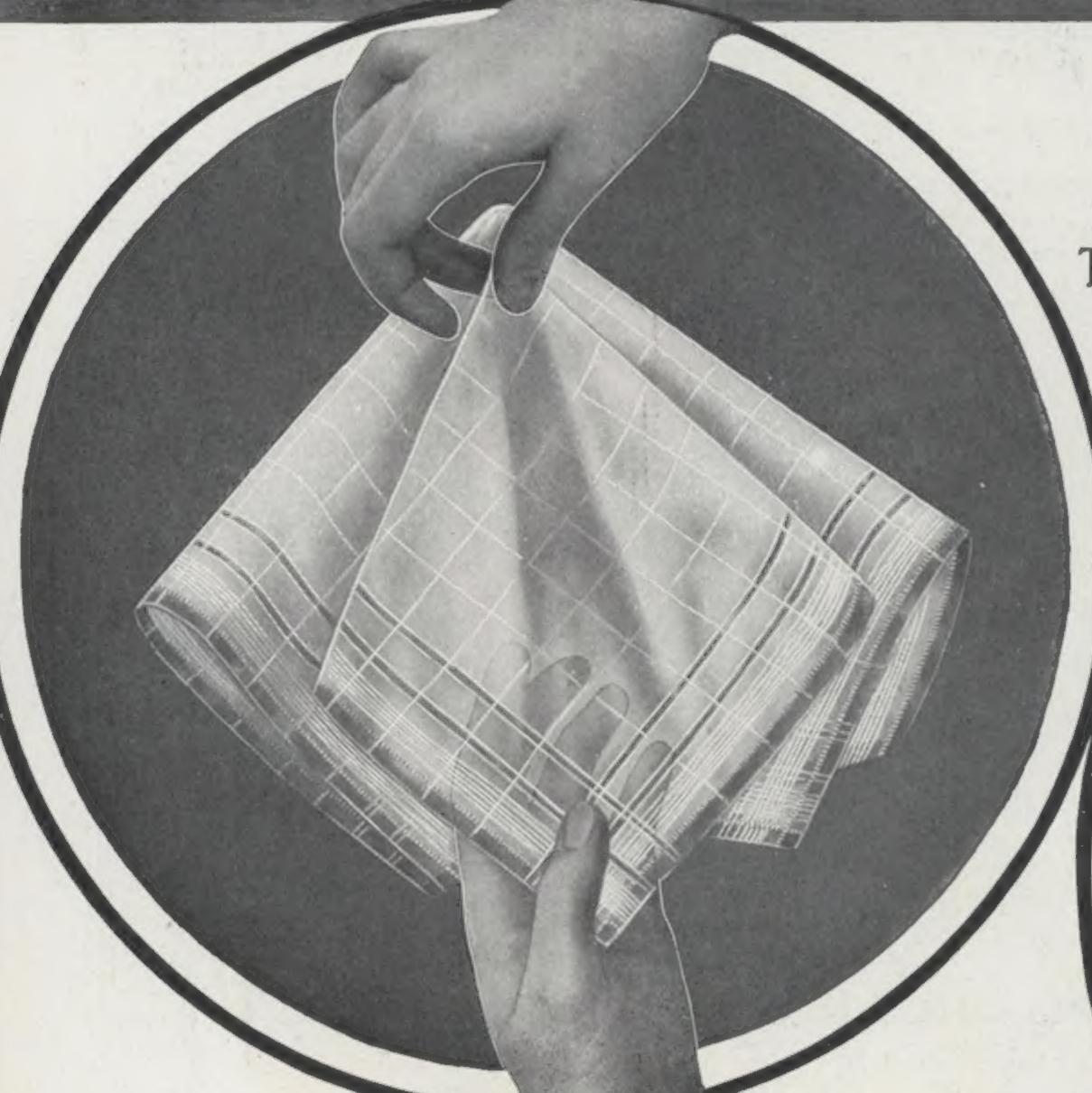
In addition to the foreign models, there is a variety of clever adaptations from recently-imported designs in both Tailor-made Suits and Gowns.

The same note of distinctiveness is apparent in the many new effects shown in

## Blouses, Over-Blouses, Tailored Waists and Millinery

—the exhibit as a whole giving an excellent idea of the styles and materials which will find favor with discerning women during the approaching Spring.

564=566=568 Fifth Avenue 46th and 47th Stg.,
Mew York



At all good stores. If your dealer cannot supply you, send us his name and 25c. for sample to be mailed to you prepaid.

Handsome booklet and sample of fabric free on request.

Address Dept. 10

THE TOOTAL BROADHURST LEE CO., Ltd. 92 Grand Street, New York

LISSUE

THE NEW FABRIC HANDKERCHIEF

Soft as
thistledown; fine as
gossamer; and durable.
Colors guaranteed indelible.
Six free for one that loses color in
the laundry. Also in all white.
From England to you for 25c.
The registered "LISSUE"
label appears on each handkerchief. Insist on the
genuine.

## E. BURNHAM COIFFURES—WINTER 1911



The "Aero" Coif. Price \$8 to \$20.

The "Slim" Braid. Price \$10 to \$25.

The "Coquette" Bang. Price \$6 to \$10.

These three pieces are used in forming the coiffure shown in cut which is one of the most beautiful and artistic shown this season. We use only the softest and glossiest

hair obtainable in these lovely pieces. An absolute guarantee as to quality and durability goes with every piece of hair we sell.

Send for our beautiful Winter Fashion Supplement.

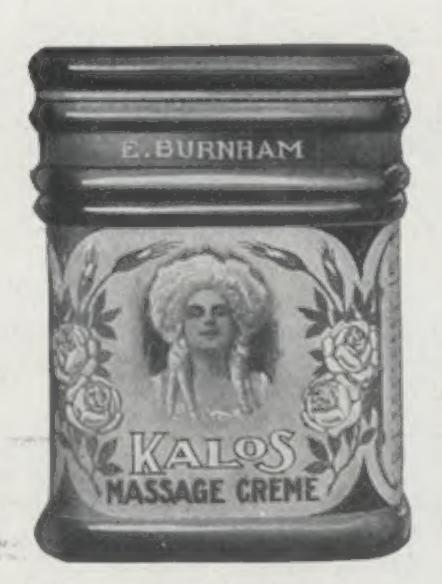
Kalos-Ozone Massage Creme a skin beautifier which is unsurpassed. Leaves the skin cool, fresh and glowing. We have a Kalos-Ozone remedy for every complexion ill.

Send for our beautiful Kalos-Ozone Booklet, "BEAUTY'S CHARM," now ready.

#### E. BURNHAM

Dept. 703

70 and 72 State St., Chicago, Ill.





#### Ready-To-Wear Riding Apparel for Women, Misses, Girls and Boys At Popular Prices



New Spring & Summer Style Book

## "CORRECT DRESS" NOW READY

A complete assortment of Spring and Summer Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Catalogue mailed free upon application, out of town.

Address Department H.

30—RIDING HABIT with new model semi-fitted coat, man tailored, side saddle or divided skirt, in natural linen crash, English khaki or tan Holland linen. 18.50 Women's sizes 32 to 44 bust; misses 14 to 20 years... 18.50

Same model in tan, grey or brown habit cloth, mannish mixture or check, plain blue or black serge, 29.50 cheviot or tan covert cloth; coat satin lined.....29.50

Same model in mannish mixture or check, tan, grey or brown habit cloth or tan covert cloth, coat satin 39.50 lined ......39.50

32-A—SEPARATE BREECHES, in khaki, crash or linen...... 5.95

34—GIRLS' NORFOLK RIDING HABIT, with divided or side saddle skirt, in natural linen crash, English khaki or tan Holland linen; 8 to 16 years... 14.50

36—BOY'S RIDING SUIT, new model Norfolk jacket, with yoke and inverted box plait of English khaki, crash or tan Holland linen; 6 to 17 years.... 6.75

PUTTEES OF PIGSKIN...... 5.50

## Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NF.W YORK



TESIED I

The charm of finest materials and perfect workmanship—O UR GUARANTEE is our written promise—stamped on each pair—that means we will replace any "ESCO" HOSIERY that does not come up to the high standard we claim.

Ask at your favorite store for one of these seasonable styles

Style 9544. Ladies' Gauze lisle, extra sheer weave with 4inch double toe and reinforced sole, heel and toe, Black only, price, 500

#### Sold by Retailers Everywhere

If your dealer will not supply you, please notify us and we will direct you to one who will Catalogue of ESCO Styles sent on request

Kenry Schiff & Co.

890-892 BROADWAY, SOLE DISTRIBUTORS

NEW YORK

#### IF YOU CARE

about the appearance of your home you will enjoy

### THE HOUSE BEAUTIFUL

If you have ever wondered what color to paper the diningroom - or what disposition to make of an attic chamber, or how best to treat a staircase or veranda—then you will find

great assistance in the beautifully illustrated pages of this charming magazine.

BEAUTIFUL" tells plainly what others have done toward making their homes both distinctive and livable. Profiting by their examples, you can go a step further



A Greatly Reduced "House Beautiful" Illustration.

and achieve effects in your own home that would be impossible without the invaluable information you receive month after month from "THE HOUSE BEAUTIFUL."

#### Special 30-Day Offer

The subscription price is \$3 per year. But to introduce The House Beautiful to new readers, we are making the special 30-Day Offer outlined below. For \$1.00 we will send you The House Beautiful for five months, beginning with the current issue—and also make you a present of "The House Beautiful Portfolio of Interior Decoration." The Portfolio is a collection of superb color plates, showing and describing rooms which are unusually successful in their decoration and furnishings.

To avail yourself of this offer, cut out the attached coupon, pin a dollar bill to it, and fill in your name and address and mail To-Day to

Room 1700, 315 Fourth Avenue, New York City.

I accept your 30-Day Offer, and wish you to send me "The House Beautiful" for five months, and also the "Portfolio of Interior Decoration." Enclosed find one dollar.

City..... State...... State.....

You need not solid gold chain changing fashion

You can easil the niceties of coday, if you buy

## You can be up-to-date in the chain you wear

You need not tie up money in a solid gold chain in this age of quickly changing fashions.

You can easily afford to observe the niceties of custom demanded today, if you buy

### SIMMONS CHAINS FOBS

because you do not have to pay for gold that has no value to you in use.

As you see by these diagrams,

Solid gold 14-Karat throughout



Simmons 14-Karat outside core of alloy

in Simmons chains, a core of baser metal is substituted for the useless gold hidden at the center of the ordinary solid gold chain, and you get the practical equivalent of solid gold at one-fifth the cost.

For one-half to two-thirds the cost of merely repairing an old solid gold chain, you can buy an entirely new Simmons chain of timely and appropriate design.

#### Write for our 1911 Style Book

It costs nothing to be in style. You can save money, or have several pieces—each the most appropriate for the occasion—for the same money.

Any jeweler can supply you with Simmons chains, fobs, bracelets, lockets, etc. If he has not exactly what you want in stock, he can get it for you quickly.

R. F. SIMMONS CO.

171 N. Main Street

Attleboro, Mass.



## Madame Butterfly

Migel-Quality

Dainty, Durable Marquisette In Foulard Patterns and Chameleons

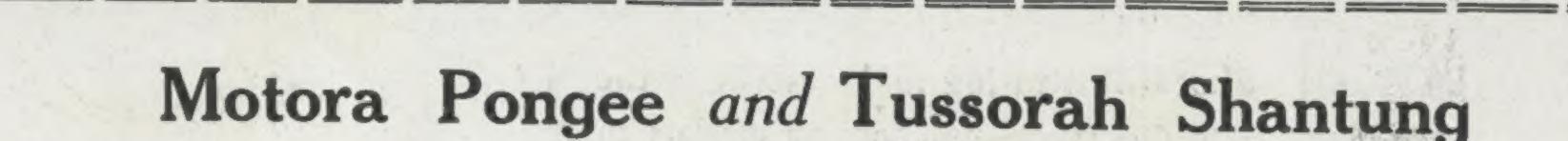
Milady must have a dainty, diaphanous gown of Madame Butter-fly—Dainty, Durable Marquisette. Fashion demands it of every well gowned woman.

For Madame Butterfly Marquisette is exquisitely sheer and "makes up" with that graceful, stylish clinging effect more becomingly than any other fabric. Though weblike in texture, it will outwear many heavier materials.

Fairies might have leagued with Fashion to produce this lovely fabric. Soft, filmy, delicate, colorful—it is indeed the Queen of all silk fabrics, the fabric de luxe for distinctive costumes and waists.

Madame Butterfly Marquisette comes in all the colors of an artist's palette. Beautiful Foulard patterns—and in Chameleons, the latest triumphs of the Migel-Quality looms. Consult your modiste about the vogue of this beautiful silk. For sale at the class stores of America. Write for Butterfly Portfolio of over forty fashionable shades.





Migel-Quality

And when Milady goes a-traveling she must have a suit and a coat of Motora Pongee or Tussorah Shantung. For Dame Fashion has proclaimed these fabrics the vogue for traveling wear—and for street wear.

No fabrics combine so much style, dressiness and durability—none are so well adapted to the simple styles for street wear and traveling.

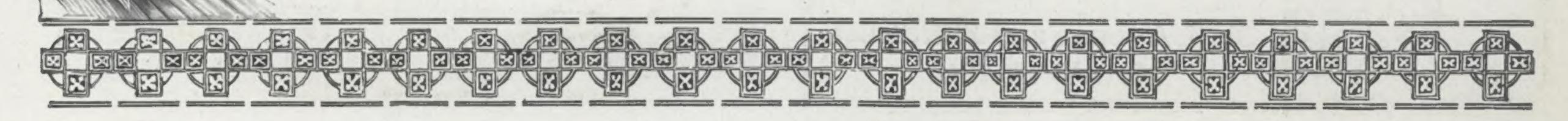
Motora Pongee and Tussorah Shantung are the recognized aristocrats of rough silks. They come in all the fashionable colors of the season. Like other Migel-Quality silks, they are for sale at the class stores in a full variety of colors and designs.

One of the ultra new long coats, with side openings, of Migel-Quality Motora Pongee, trimmed with black satin.

## M. C. MIGEL & COMPANY

"Silks of Individuality"

465-467 BROOME STREET, NEW YORK CITY



# This Furniture Gives the Real Atmosphere of Colonial Days

Colonial furniture, made in Philadelphia, has a purity of style which no other locality can impart—a faithfulness to originals, made possible by careful reproduction of antiques found

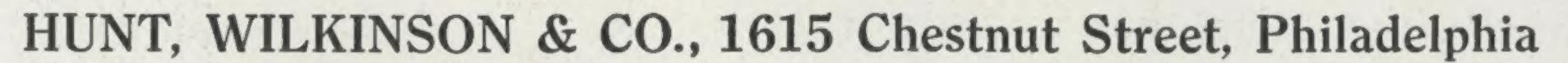
in old Quaker City homesteads.

The pieces shown on this page are examples of the pure Colonial type created in Philadelphia nearly two centuries ago. They are hand-made of the

finest of solid mahogany. Note the stately lines of the high-poster beds, the simple beauty of the bureau and chiffonier.

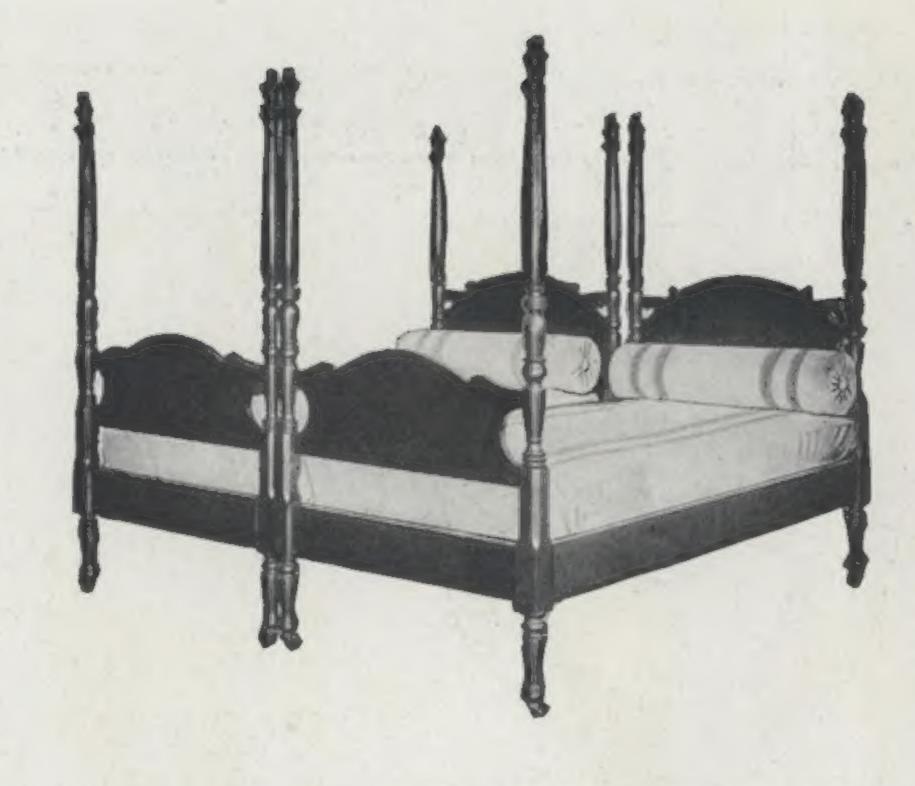
For a generation, we have been designers and makers of fine furniture and wish you to become acquainted with Hunt-Wilkinson quality and our moderate prices. We are offering these high-poster beds, either single or double size, at \$37.50; the bureaus at \$46, and the chiffoniers at \$42. Prices are F.O.B. Philadelphia.

WRITE TO-DAY FOR FURTHER DESCRIPTION AND PHOTOGRAPHS



Manufacturers and Importers of Furniture Interior Woodwork and Decorations

Established 1866







## "CAMMEYER"

Stamped on a Shoe Means Standard of Merit

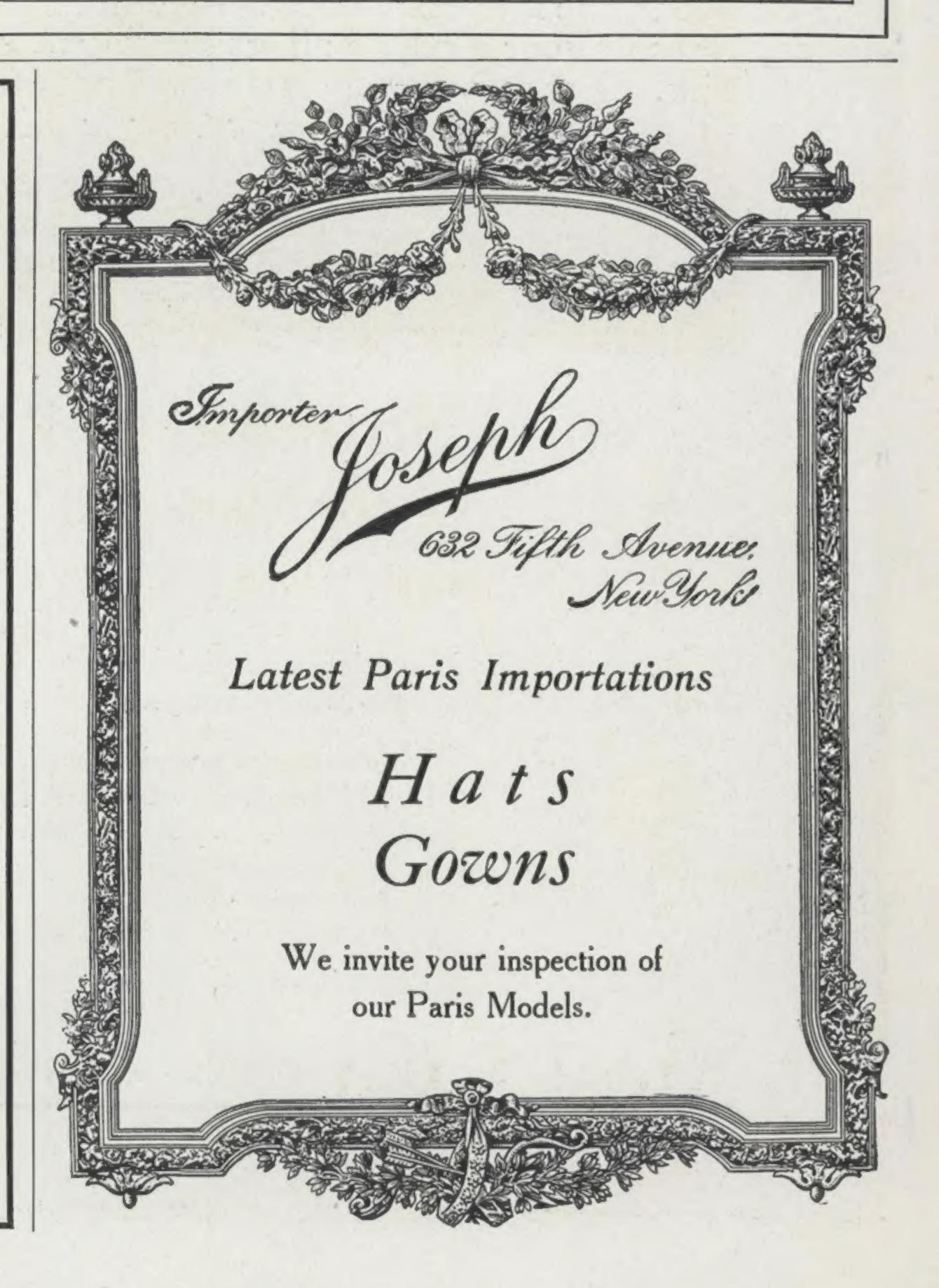
The "Cammeyer" Style Book of Shoes illustrating and describing the latest designs and correct models in fashionable Foot-Dress for Men, Women and Children, with full instructions how to order by mail, will be sent free upon request. Send us your name and address and you will receive a copy each season, giving you all the information of the changes in Footwear Fashions. Write us today for Style Book "B."

Shoes in accompanying illustration will be sent upon receipt of price and size—express prepaid.

## "CAMMEYER"

AMERICA'S LARGEST SHOE HOUSE

Sixth Avenue and 20th Street New York City





## Southern Resort Wear for Misses and Small Women

Smart frocks in distinctive styles for wear at Southern Winter Resorts

A few of our many exclusive creations for Spring

- No. 800. Dress of chiffon made over silk, skirt made with panel back and front, tucks at bottom, waist Dutch neck, kimono sleeves, lace yoke finished with ribbon flowers. Colors: white, pink, blue. Sizes 14 to 20 \$19.50 years. Price
- No. 801. Linen dress, skirt gored, waist tucked, round neck, kimono sleeves; yoke and sleeves finished with hand embroidery. Colors: white, cadet, rose, lavender, light blue, tan. Sizes 14 to 20 years. Price
- No. 803. Foulard silk dress in stripes and checks, gored skirt, with inverted plaits at bottom, waist tucked, trimmed with plain silk and hand-made braid buttons, lace yoke. Colors: navy and white, brown and white, black and white check, navy and white, cadet and white, black and white stripes, and tan pongee. Sizes 14 to 20 years. \$16.75

Best & Co. fifth avenue at thirty-fifth st. new york



## Arlington Mills Dress Fabrics for American Women

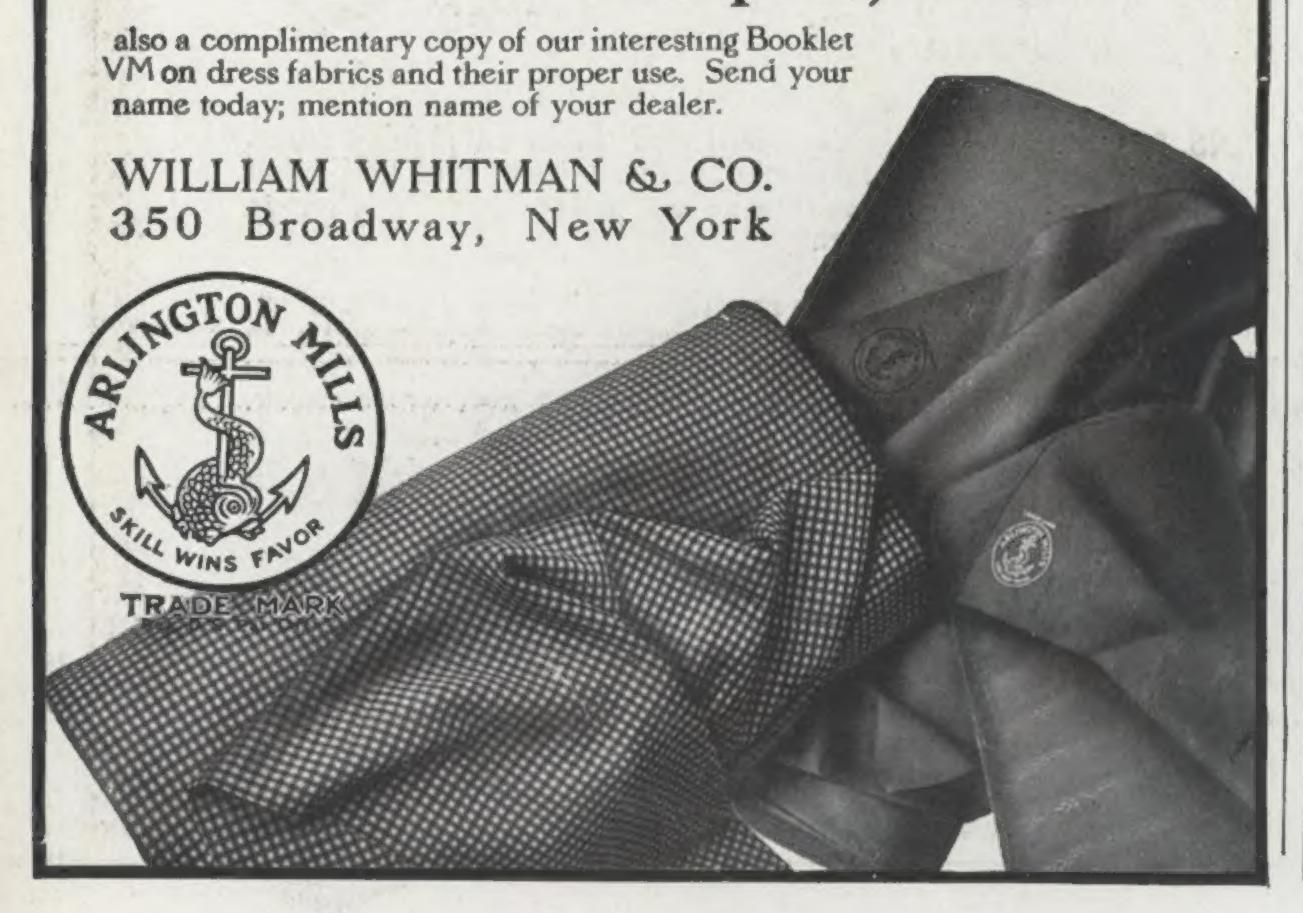
There are none better in the world. So universally is this fact recognized that the demand for Arlington Mills all-wool Serges, Cheviots, Panamas, Voiles, etc., has built up the largest and most complete plant of its kind in the world—a plant so large it can consume the fleeces of 33,000 sheep every day.

We also make a full line of Mohairs, Brilliantines,

Shepherd's Plaids—all of Arlington Mills quality.

Arlington Mills goods are sold by Dry Goods and Department Stores everywhere. Always ask for them, and be sure you see the trade-mark, which appears on the back. The best ready-to-wear garments are also made of Arlington Mills fabrics.

### Send for Samples, Free







### Well Connected Women

in every community are invited to become special representatives of Vogue.

We do not desire subscription canvassers, in the ordinary sense of the word. On the contrary, we will appoint one woman in each town to look after all the interests of Vogue. Such representatives will be in close communication at all times with our Editors.

Previous experience is not necessary. Any woman who has ambition and energy will find this work both pleasant and profitable.

If you know some woman who has been thrown on her own resources—like the heroine of "The House of Mirth"—you will confer a favor by sending her name and address to the Editor of Vogue.

Correspondence on this point is solicited, and all letters will be deemed confidential. Address:

The Editor, Vogue, 443 Fourth Ave., New York

#### FUR STORAGE

Dry Cold Air IMPROVED METHOD

## G. G. Gunther's Sons

Established 1820

Dry, cold air, indirectly supplied, keeps the Vault at all times at the proper temperature to insure absolute protection from moths.

Every latest scientific device has been installed to make this the

finest and safest Storage Vault in the world.

Furs and Fur lined Garments, Rugs, Robes, etc., received for storage and insured against loss or damage by Moth, Fire or Theft. Furs stored at a moderate charge.

The Vault is open at all times to the inspection of visitors.

### 391 FIFTH AVENUE NEW YORK

Professor Mack's

## CHIN REDUCER and BEAUTIFIER



"Pat. Nov. 15, 1910."

This scientific massage device will quickly and permanently efface any double chin. It is also indispensable for cases of flabby throat and lines around the chin and mouth. The first application will show beneficial results.

Method of Application

The apparatus is light and easily adjustable to any size head. By pulling the cords alternately (after the manner of an exerciser) the little rollers on the chin strap revolve against the fatty surfaces.

Although ample friction is engendered, the rollers prevent irritation and leave no mark on the skin.

Ten minutes' use night and morning will be sufficient to produce the most satisfactory results.

Results of Treatment

A double chin disappears as if. by magic. The throat resumes its natural curves of grace and beauty. Thanks to the increased freedom of circulation induced by Professor Mack's Chin Reducer and Beautifier, the complexion is cleared, the features spiritualized.

A double chin is an unnatural condition. Remove it and you will look many years younger and feel a thou-sand times happier. Why not set about removing it to-day?

Price \$10.00 prepaid, Full particulars will be gladly sent on application

Professor Eugene J. Mack

507 Fifth Avenue Suite 1004

New York

Besure it's the Genuine UNDERBERG



Don't take a substitute

# Hi! Callum Silk Hosiery

You may gratify your desire for pure silk hosiery, yet make no great outlay of money, by buying McCallum's Silk Hosiery. Combines full value with real economy.

The rich, lustrous and brilliant texture shows its high quality. The remarkable durability proves that McCallum's Silk Hosiery wears as well as lisle.

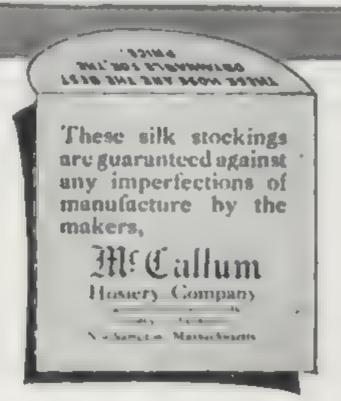


Styles for all requirements.
Light-weight, medium and heavy.
Hand - embroidered models to harmonize with fashionable costumes. Special shades matched on short notice, at no extra cost.

Should your dealer not have a certain style, we will send it direct. Our hosiery is never sold without Guarantee Envelope, which contains matched mending silk—a most valuable feature.

Ask your dealer to show you No. 113 or No. 122, fine gauze in black, or No. 153 in colors. Make it a point to see McCallum Hand-Embroidered Silk Hosiery. They equal the imported, but cost much less.

Send for our free booklet, "Through My Lady's Ring." It is a guide to quality and economy in purchasing women's, men's and children's silk hosiery.



McCALLUM HOSIERY COMPANY, Northampton, Mass.

Largest Producers of Silk Hosiery in the World

## A Most Fascinating Subject

to every woman is the choice of the materials and trimming for her new Spring gowns

For many weeks the Editors and Correspondents of VOGUE have been scouring the smartest shops of the world for the latest news of the latest materials. The result of their investigations will be embodied in the next issue of VOGUE, to be called the

#### Spring Dress Materials Number

This issue will be devoted to the latest and the best novelties in materials, laces, ribbons, trimmings, buttons, etc. Its suggestions will save the reader hours of tiresome shopping, since she will be able to enter the shops with a clear knowledge of what materials will be most appropriate for her Spring Costumes.

#### A Revival of 1815

Apart from its news of the fabrics, the next number will have a special article on the gowns worn by Miss Marie Tempest in the New Theatre's production of "Vanity Fair." As you remember, the scenes of the novel are laid in the year 1815—Waterloo Year—and it is interesting to notice that the styles then in fashion are being revived today.

This article will therefore have a double interest —both to the woman who is interested in stage costumes and to the student of the fashions. The illustrations are from sketches made "behind the scenes" by Miss Jean Parke.

Dated March 15th

We are now well under way with our Spring issues, all of which have been mentioned already on this page. Here is the Schedule:

Memorandum

#### February 15th Forecast of Spring Fashions March 1st Pattern Catalogue 15th Spring Dress Materials April 1st Spring Millinery 15th Spring Fashions

You need all these numbers to make your Spring and Summer wardrobe a thorough success. Why not subscribe now and secure them all? Merely fill in the attached coupon and you will receive VOGUE for a full year beginning March 15th, and we will make you a present of the two preceding Spring copies of your February 15th and numbers without any extra charge whatever.

VOGUE, 443 Fourth Avenue, New York

#### Malta

Mr. Alden Pierson contributes a number of very remarkable illustrations for an article on the Island of Malta—once a famous stronghold of chivalry and today a spot full of romantic interest for every traveller in the Mediterranean.

#### Needle Point Lace

An article on needle Point Lace—originally promised for the present number—has been held over to include several designs not available at the time of going to press. The article tells plainly how to distinguish all the different varieties-Alençon, Brussels, Burano, Rose Point, Raised Venetian Point and others.

The regular Vogue departments—among which be sure to remember the new Shopping Department—will complete an unusually helpful and entertaining Vogue.

Price 25 Cents

Vogue, 443 Fourth Ave., New York. subscription for one year beginning with the issue of a condition of this order that I receive by return mail free

March 1st numbers. City..... State.....

## COTAON HOSIERY

#### WHAT THE NAME MEANS

HE name "Gordon Hosiery" is used by one of the oldest and most reliable hosiery houses in the world. With this name for your guide you can buy hosiery anywhere in the United States for any person, for any purpose, and get the best hosiery for its price that can be bought.

"Gordon Hosiery" means stockings for women, for misses, for children, both boys and girls, and for infants; and half hose for men. It means stockings of cotton, lisle, silk, and silk lisle.

"Gordon" is the name which stands for the best in hosiery which can be produced by modern machinery, unusual skill and great experience.

One takes great risk in buying hosiery that doesn't bear a trade-mark, for more than half the hosiery made is spoiled either in the dyeing or finishing process. To obtain a sheer effect thin yarns are used that are lacking in strength, or cheap dyes that rot and corrode the yarn. That's why so much hosiery wears out in no time. That's why so many people think it necessary to buy stockings that are heavy, coarse and ill-fitting in order to get a reasonable amount of wear.

There is no need for any woman, man or child to sacrifice appearance which is the first essential of good hosiery, by wearing heavy, coarse stockings.

Neither is there any need of continual darning or continual replacing in order to enjoy thin, comfortable, neat-appearing hosiery.

Ask for "Gordon Hosiery," insist on "Gordon." See the "Gordon" trademark on the toe of every pair, and your hosiery troubles will cease.

If you enjoy thin hosiery—as good form dictates you should—then buy "Gordon" gauze hosiery, that supplies every degree of thinness imaginable, and wears in a manner that will surprise you.

And with all these advantages, the prices are as low and reasonable as the unsatisfactory sort.

Never before has silk hosiery been worn as much as now. Gordon Silk Hosiery at \$1.00, \$1.25, \$1.50 and \$2.00 offers unusual quality.

It is the best of its kind at the price, just as Gordon Lisle or Gordon Cotton is the best at its price.





The woman of fashion insists upon sheerness—the woman of good judgment requires hosiery that will wear. You get in Gordon Hosiery the sheerness that fashion dictates and the durability that good judgment demands.

No. Women's Hosiery	No	Silk Hosiery
391—Light weight (finest quality cotton) 4-thread heels and toes, Black, White and Tan	. 35	The Gordon Dollar Silk Hose, pure thread silk, heavy lisle soles, heels and toes, and extra garter protection \$1.00
4444—Gauze Lisle, 4-thread heels and toes, garter top with extra splicing.	-35	or 530—Ingrain silk with all silk or lisle feet, reinforced heels and toes, 4½-inch garter hem, Black, White and
5775—Sheer Lisle, 4-thread heels and toes and 4½-inch garter hem. Black, White and forty different colors	.50 640	all colors
333—Special quality silk lisle, 4-thread heels and toes, 4-inch garter hem,		lisle soles, heels and toes, 4½-inch extra hem, Black, White and all colors
Black, White, Tan, all popular shades 5151—Extra wide, finest quality silk lisle, 4-	. 50	Men's Half Hose
thread heels and toes, 4½-inch garter hem, Black and Tan	,50	S—Silk Lisle, 4-thread heels and toes, Black and colors
Misses' Hosiery	171	or 176—Men's pure silk with lisle or all silk feet, reinforced heels and toes,
YL333—Young Ladies' plain hose, silk lisle, extra garter hem, 4-thread heels and	190	Black and all colors
toes, Black, White and colors	.50	toes, Black and popular shades . 1.00

BOSTON
Brown Durrell
Building

Brown Durrell &

NEWYORK

Brown Durrell Building 1 West 19th Street

### NATIONAL WOMAN'S EXCHANGE

ATES .- For the first 25 words or less, \$1.00. Additional words five R ATES.—For the first 25 words of fess, whole counts as one word; in given cents each. Price when given (as \$4.50) counts as one word; in given ing dress measurements, etc., six figures count as one word. The correct remittance should accompany every order, but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S and X."

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (for example, No. 57-B, March 1st, 1911). Then enclose this envelope in an outer envelope addressed to us as follows-Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

ARTICLES mentioned in the following advertisements are not for inspection at the office of Vogue. Write to the advertiser (as explained above) for full particulars.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM .- In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at \$5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

#### Wearing Apparel

EVENING COAT, white broadcloth, kimono sleeve; fine quality; perfect condition; suitable for summer; cost \$60; sell \$15. Pink taffeta evening gown, \$15; size 36. No. 198-A.

CQUIRREL COAT, best quality; 46 inches long; full; deep collar and cuffs; 36 to 38 bust; good condition; No. 191-A. \$75.

LIANDSOME deep lavender crêpe meteor afternoon gown; size 36; cost \$40; sell \$26; never worn and in perfect condition. No. 200-A.

FOULARD gown; smart dark blue satin; white pin dot; Persian foulard trimming; worn once; 44 bust; cost \$80; sell \$25; approval C. O. D. No. 187-A.

WANTED-Lady's suit, light brown or tan; light or medium weight; short jacket; full; skirt 43; belt 25; bust 36; 16 back; 17 front; pay \$20. No. 21-B.

LJANDSOME Paris made low neck evening gown, with real lace and spangle trimming; for tall person; size 38; cost \$300; sell \$60. No. 196-A.

PEARL gray grenadine, with black velvet stripe, trimmed with Persian passementerie and black lace; silk lined; two yards of extra material accompanying; \$25. No. 195-A.

MODEL GOWN, by Osborn Co.; small size; suitable for young girl. Golden brown rough silk costume; one piece; short waisted tiny coat with peplum; slightly worn; also light brown voile gown over apricot satin by Jean Hallee; size 34. No.192-A.

AVENDER serge coat suit, smartly tailored; cream canvas collar and cuffs; hand embroidered in pastel lilies; perfect condition; bust 44; cost \$55; sell \$20; approval C. O. D. No. 188-A.

ROCK by Franklin Simon, 34-36; brown and white pin striped taffeta; good condition; \$15; approval No. 189-A. C. O. D.

TAFFETA gown by Jean Hallee; 1850 model; bright shade light blue; white chiffon fichu; skirt trifle full; worn once; size 34. No. 193-A.

COAT-Dark crimson, lined with squirrel mink collar and cuffs; size 38; cost \$75; sell \$20; good condition. Also low neck gown pink shaded moiré, trimmed with rhinestone banding and pearl embroidered lace; perfect condition; size 38; cost \$185; sell \$70. No. 199-A.

BLACK satin, silver lace, hand em-broidered afternoon teagown, original cost \$90; bust 36; never worn; No. 179-A. a rare bargain.

TWO-PIECE side saddle riding habit, by first class tailor. Black broadcloth and safety skirt, 36-inch bust; cost \$80; will sell for \$35. No. 180-A.

AVENDER foulard chiffon one-piece L gown, cost \$100; sell \$20. Raspberry bordered chiffon gown, cost \$125; sell \$20; size 38. Black lace Chantilly shawl, \$50. No. 182-A.

#### Wearing Apparel-Cont.

DERSIAN lamb coat, in perfect condition, finest quality skins. Latest style cut, with small black velvet and braided vest. 36 to 38 bust. Length 26 inches; not worn six times; cost \$225; No. 178-A. will sell for \$125.

TRIDESCENT spangled gown, black satin underdress; bust 38; jet gown black satin underdress; bust 38; both in splendid condition; latest models; sell \$60 each. No. 181-A.

WANTED-Cross saddle habit boots, 4½ C. White serge coat, hand embroidered linen frocks, blouses and parasol. Large black straw hat. Panama hat. Bust 35, waist 221/2, skirt 37. No. 20-B.

#### Furniture, Etc.

BEAUTIFUL brass double bedstead, made by Whitcomb Metallic Co.; perfect condition; cost \$118; sell for No. 194-A.

CHINESE teakwood couch, size of double bed; heavily inlaid in mother-of-pearl and silver, with two large tea stools, same; cost \$1,500; selling for \$500. Also embroidered cream satin spread for tea couch or piano drapery; cost \$500; selling \$200. Also long black cloth carriage wrap, lined white brocade; Paris model; perfect condition; \$40. No. 201-A.

CIDEBOARD or sewing table; a hand-Some Colonial mahogany piece; 48 inches long; in good condition; price \$50 to immediate purchaser. No. 149-A.

#### Real Estate

FOR SALE at Tenafly, New Jersey, Select residential section, no land booms; ideal new house, 7 rooms and bath; all improvements; lot 60 x 150; \$7,000; half cash; anxious to sell. No. 7-D.

#### Professional Services, Etc.

A MIABLE gentlewoman desires cor-respondence with invalids. No. 34-C.

GENTLEWOMAN, unquestionable social position, knowledge of French and German and experienced traveller, would chaperon lady for few weeks' travel, Bermuda, West Indies, South; references given and required.

No. 35-C.

T ADY, esteemed social position in Dresden, desires to conduct small party on trip abroad, leaving in time to take Dresden Exposition; references exchanged. No. 37-C.

GERMAN girl desires position as companion or ladies' maid; experienced European traveller; refined and clever seamstress. No. 36-C.

A CULTURED family will receive into their country home in Newport, Rhode Island, three or four children; good discipline; outdoor sports; excellent private schools or tutors; fine climate; highest references. No. 17-C.

VOUNG woman wishes place as ladies' maid; clever with needle; willing and could act as Social Secretary; suitable reference. No. 32-C.

VOUNG lady of high social standing I desires position as companion or secretary in family of wealth and refinement; speaks fluent French; would travel; highest references. No. 29-C.

A NEW YORK lady of broad musi-cal knowledge will act as opera companion, with preliminary instruction when desired; stories of famous operas adapted for children, a specialty; particulars on request. No. 33-C.

## A Flood of Replies

Replies to advertisements in the "S & X" of February 1st were received in one week from the following States:

Pennsylvania Iowa Indiana New York Illinois Texas South Carolina Colorado

Ohio District of Columbia West Virginia Wisconsin Florida Oklahoma Georgia Alabama

Massachusetts Kentucky Delaware Michigan Connecticut Minnesota Arkansas Tennessee

Does not this give you an idea of the national field of the "S & X"? Wherever you live, there is almost certain to be some other reader close at hand who can satisfy your requirements. Insert an advertisement and be convinced.

A copy of our new booklet about the "S & X" will be mailed on request. Address

Manager "S & X" Department, Vogue, 443 Fourth Ave., N. Y.

DARIS evening gown by exclusive maker. Made of delicate mauve Liberty satin, one-piece effect with beautifully draped skirt; hand embroidered, trimmed with silver; absolutely new; size 38; will fit a tall woman. Sketch and further description sent No. 173-A. on request.

LIANDSOME sable furs, neckpiece Russian sable; worth \$800; price \$400. Long stole of Hudson sable, worth \$600; price \$350. Also small muff and short neckpiece, sable; price No. 190-A. \$150.

HANDSOME emerald green and white pina evening gown, trimmed with chiffon ruffles; size 36-38; No. 197-A. sell \$12.

EVENING Gown of rose satin, trimmed with self-tone hand-embroidered and bugle embroidery; perfect condition; best materials used; size 38; sketches mailed on request; cost \$50; will sell for \$30. No. 184-A. CUPERB antique sofa; has mahogany frame; very delicate, with bronze mounts; the arms are finished with gilt swan heads; covered in green damask; price \$100. No. 151-A.

TWO superb Oriental Khria Bokhara rugs, one 9-4 x 7-5; one 9-4 x 7-2; heavy; silky; rich coloring; cost \$135, \$130 respectively; sell \$75, \$70; used six months. No. 176-A.

FOUR mahogany Empire chairs; two arm; two side; brass mounts; upholstered seats; cost \$116; sell \$50. Large wing upholstered chair, sell \$20. No. 177-A.

COLONIAL sideboard from Fullerton estate of Wheeling, West Va.; fine condition, with original brasses and locks; value \$200; accept \$100. Also Colonial pedestal table; price \$35. No. 183-A.

#### Miscellaneous

WANTED—Pair of pearl earrings; good size, single pearls; fit close to ears; not baroque; must be reasorable; prefer screws. No. 22-B.

A RNOLD Electric Massage Vibrator; all usual attachments; perfect condition; for circulation, complexion, rheumatism, sciatica, neuralgia, obesity, insommia, nervous troubles, etc.; price No. 185-A.

WAVERLY Electric Stanhope, 1909 model, full equipment, including speedometer. Has been run but a few months, and is in perfect condition. This car originally cost \$1,800 and is in practically as good condition as the day it left the factory. Well sell for \$800 No. 186-A. cash.

#### SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

#### Art Goods

JIG-SAW PUZZLES 35c up to \$10.00. English Linette Playing Cards 50c Pkge. Score-Pads—Books on Patience, Bridge, etc. Mail Orders. Whaley's Book Shop, 430 Fifth Ave., N. Y.

COAT-OF-ARMS and Book Plates. Arms painted in true colors for framing. Original designs in Book Plates. Penn de Barthe, 929 Chestnut St., Philadelphia.

#### Boas, Feathers, Etc.

MME. APHE. PICAUT OSTRICH BOAS AND FEATHERS. Repairing, Cleaning and Dyeing. 38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

#### Books

WOMEN WHO WISH to bring out their good points should consult "Successful Gowning," a manual for smart women. Answers many questions that come up daily Price, \$1.50.

Every "Little" Dressmaker in the land should send for "Successful Gowning" before spring orders come in; 200 pages. Elizabeth Lee, Flushing, L. I., or booksellers.

#### Business Opportunity

FOR SALE - First class dressmaking business, est. 18 years, doing business with best people in city. About to retire; send for particulars. P. O. Box 187, San Francisco, Cal.

#### Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAY-ING CARDS. Design of back fine hemstitched linen. Patented. Red. blue, brown and green. 25c. pack. Gold Edge. 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples,

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

#### Champagnes

Deutz & Geldermann, Gold Lack The finest vintage champagne imported to this country. The Ritz Company, 4½ East 47th St., N. Y., Sole Agents for U. S.

#### China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

#### Cleaners and Dyers

Laces Dyed to Match Gowns Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York,

REES & REES · Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS—BRANCHES Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

#### Confections

HUYLER'S "Sweethearts" Delicious heart-shaped candies packed in heart-shaped, decorated boxes. Sold by our Sales Agents and at all Huyler's Stores at 30c, each.

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Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ CORSETIERE.

12 West 39th Street, New York Telephone, 4882 Murray Hill.

MME. BINNER

CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere. Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

BOSTON HYGIENIC CORSETS Front Lace. Stock or custom made. Send for 1911 catalogue, Wholesale or retail. 398 Fifth Ave., N. Y.; 501 Washington St., Boston.

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"The Directoire Corset," TO REDUCE THE FIGURE. To order only.
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MME. M. CUNNINGHAM. and corsets to order. Also ready to wear corsets. Surgical and athletic corsets to order. Mail orders filled, 14 W. 29th St., N. Y.

#### Dancing

PRIVATE CLASSES for Ladies. gentlemen and children in body-building and hy-giene. Louis H. Chalif, Grad. Imp. Ballet School of Russia. 7 West 42d St., New York.

#### Decorating and Furnishing

designers and manufacturers of hand-made furniture, mural decorations, interior fitments, and wrought metal work. Minneapolis, Minn.

#### Gowns and Waists

MRS. M. BUSSE Evening, street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. All orders filled at short notice. 766 Madison Ave., near 66 St

MANIE GUION THOMPSON 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists. Blouses. Hats, etc. Misses' and Children's smart coats and frocks to order.

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JANE (Incorporated) Originator of the Jumper, costumes for all occasions, Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST. Ladies' Tailor. Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

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Jean Michel and Louise Michel Gowns for all Occasions. Exclusive Styles-Perfect Fitting.

11 West 35th St., N. Y. Tel. 5185 Murray Hill.

#### Gowns and Waists—Cont.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. R. Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison.

MLLE ELISE. Tailor-made Suits made to measure, \$35 up. Also gowns, tub suits \$15 up. Corsets, lingerie, negligées, mil-linery. 561 Fifth Ave., S. E. cor. 46th St., N. Y.

HELLESOE STREIT CO. Tailored waists to order in madras, linen, fian-nel and silk. Original designs, 184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop Mrs. Wilson, formerly with Mrs. Osborn Co. Blouses, Evening and Tailor Made Gowns. Gowns remodeled. 26 E.28th St., N.Y. Phone 4563 Madison

FASHIONS & FADS- That smart new small shop. Gowns, dresses and waists-original designs of the different kinds for all oc-casions. 8 W. 32nd St., N. Y., Tel. 1929 Madison.

CHARLOTTE—Street Dresses and Evening Gowns. We make a specialty of separate waists for large women. 4 West 33rd St., N. Y. Tel. 5025 Madison.

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Dressmaking Business for Sale. Strictly first class clientele. Owner about to retire; will send full particulars on request. P. O. Box 187, San Francisco, Cal.

The Dellgance Maternity Gowns Invalids' Robes and House Frocks, Artistic, comfortable. Send for price list, cuts, etc. The Dell-gance Gown Co., 1357 Downing St., Denver, Col.

#### Hair Goods & Hair Dress'g

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John S. Bradstreet & Co., Importers, MISS EMILY, formerly with the Imperial Hair Regenerator Co., expert in restoring gray and mottled hair, 25 years' experience. Application \$5, 54 W. 13rd St., N. Y.

> Ladies' Hair Dressers Lehnert and Alexander, removed to 309 Madison

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N. STONE, Specialist in making up fine hair goods. Hair Dressing, Waving. Formerly with A. Simonson and L. Shaw. Tel. 4986 Bryant, 503 Fifth Ave., N. Y.

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AOUIDNECK Cottage Industries, Newport, R. I., announce new Spring models in Blouses, Dressing Gowns, Children's Wear, 128 E. 57th St., N. Y.; 1713 De Sales St., Washington, D. C.

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ELENE-LINGERIE Hand made lingerie, negligees and layettes a specialty. Exc.usive styles. Bank and other references. Elène, 1744 Grant St., Denver, Col.

MME. CLOSE-Lingerie Hand made Gowns, Blouses, Trousseaux, Layettes. Special sale of household linens. Monogramming. 5 E. 41st St., N. Y. 108 Faubourg St. Honoré, Paris.

#### Massage

JANOT System. C. Louise Jones. Hygienio Face Massage. Electrical vibro treatment. Face bleaching. Astor Court Bldg., adj. Waldorf, 18 W. 34th St., New York.

FLORENCE A. WOODLEY Scientific facial specialist. New European Method. For relaxed muscles, deep lines, tan and freckles. TOILET PREPARATIONS, 45 W. 34 St., N. Y.

Reduzo Massage Treatment The modern method of reducing obesity. Treatments given at the Dunn Reduzo institute.
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Masseuse, Medical Gymnast. Graduate from Stockholm, Sweden. Specialty, treatment for constipation and for reducing fat. Highest references. Miss Carlson, 138 E. 48th St. Tel. 4440 M. Hill.

MLLE. LEWIS Scalp Specialist. Results obtained quickly. Personal testimonials. Ladies treated at own residences. Late with Mme. Blake of New York and London, 7 East 33rd St., N. Y.

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Importer of Fine Millinery. Correct Style for Tourists, St. Paul. Minn. 4th and St. Peter Sts.

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Sell Tailored Hats at Home. Millinery importers wish to hear from ladies who can sell ladies' tailored hats at home. Wholesale prices. Raffel & Co., 234 Park Ave., Baltimore, Md.

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Correct styles in Bonnets, Toques and Veils,
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#### Shopping Commissions

Mrs. H. Goodale Abernethy
Shopping Commision. No Charge.
37 Madison Ave., New York.
24 negents Park Rd., London. 1 Rue Scribe, Paris.

MRS. E. F. BASSETT,

145 W. 105th St., N. Y. Shops for and with
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Wilmington, B'way and 97th St., N. Y. Solicits
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taste in selecting gowns, millinery, etc. Artistic
house decorations. General shopping.

I WANT TO SHOP FOR YOU in New York at regular New York prices. No charge for my services. References, Mrs. J. Jackson, Registered Shopper, 1265 B'way, N. Y.

OUT-OF-TOWN PATRONS

are invited to do their shopping in New York
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Service free of charge.

#### Specialty Shops

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Adeline King Robinson, 19 W. 31st St., N. Y.

Tel. 2225 Madison, Cotillion Favors, Bridge

Prizes, etc. Souvenirs for Dinners, etc.

BEADS Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

Send One Dollar for Thirty excellent menus and fifteen tested extra nice recipes. A help to housekeepers. Address "The Helpful Shop," Box 210, Norwich, Conn.

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Welcomes its patrons for luncheon and tea at
West 38th Street, New York. Special dainties
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"CHIC" LUNCH & TEA ROOM

17 West 34th St., New York. Novel, unique
and central for shoppers. Luncheon, 40c.

10 Inner, 75c.

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MYSTIC CREAM, the ideal "nongreasy" Toilet Cream. Marvelous for Chapped Hands, 25c at all leading stores. Write for sample. Ogden & Shimer. Middletown, N. Y.

Natural Flower Perfumery Co., 291 5th Ave., New York City. A. I. Murray, Owner. Exclusive Russian and French perfumes, face creams, powders and toilet articles.

Falling Hair, Dandruff, Baldness unknown.
The Cunningham Method of Scalp Cleaning is given at ladies' residences only. Mrs. Cunningham, 500 Fifth Ave., Room 402, Tel. 238 Bryant.

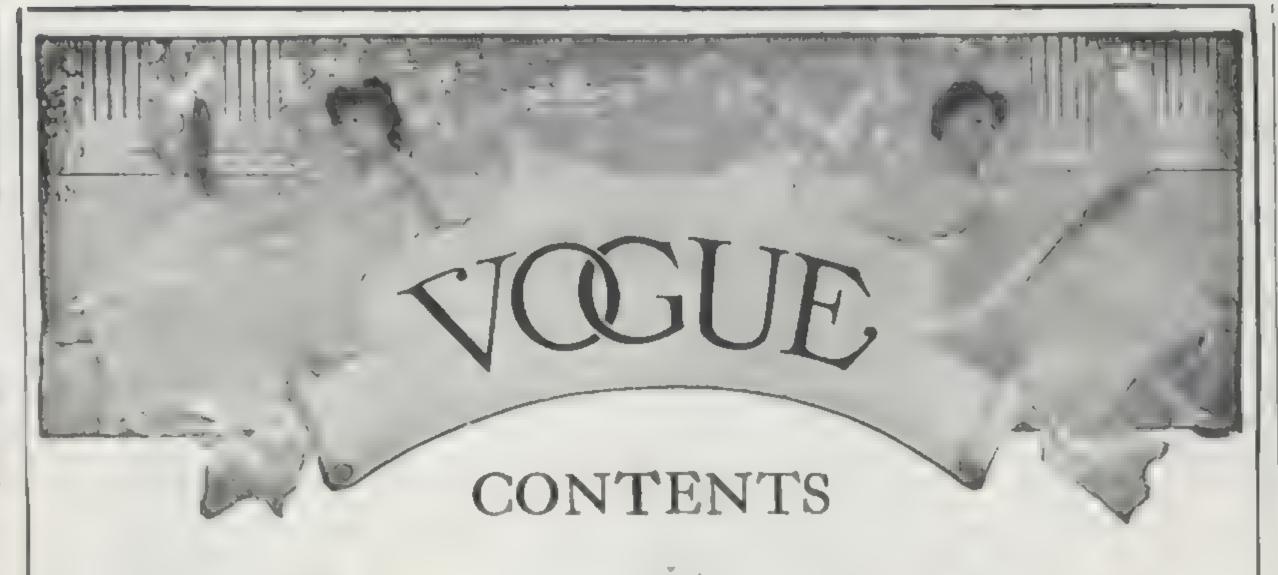
Mme. Reiser. Known authority on the skin and scalp. Toilet Preparations of European fame. Made under her personal direction only at 120 East 28th St., New York.

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The finest face cream made, Price 50c. a jar.

At leading N. Y. department stores, or direct
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Liquiderma—"The Perfect Rouge"
Applied in liquid form—detection is impossible.
Price 50c. a bottle in plain package, from
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Vol. XXXVII, No. 5. MARCH 1, 1911. Whole No. 922

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#### Madame Blair



The Remodeling Shop

I can give to your old gowns or suits a new and stylish appearance. Smart, fresh gowns made out of those slightly worn or out of season. I have proper facilities to do this remodeling skilfully and artistically. Because of my experience and natural ability I am in position to render expert service in this work.

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The flavor of MARQUISE will teach you why the average English family use six times as much tea as the average American home. These English cousins declare our national taste in tea is barbarous.

MARQUISE is an exquisite blend of choice India and Ceylon leaves. Such tea as this can be bought in very few localities in the U. S. at any price. It is the sort you have tasted with delight in Montreal or London and wished you could get at home. Furthermore, it goes twice as far as the tea you now use.

Write at once. You risk nothing on our trial offer, if you don't like MARQUISE TEA. Send for booklet "Some Little Known Facts About Tea."

#### William Welch Stanley Co.

146 Federal Street, BOSTON, MASS.



THE NEW LADY DECIES

From a portrait sketch recently made for her at Georgian Court, by Mr. Ernest Haskell





## A PAST ERA RECALLS PRESENT MODES

Whence the Inspiration of the Great Couturiere's Models of Exquisite Fabrics in Quaint and Picturesque Effect

By LORETTO HAMILTON



ANY times at the Maison Carlier, in the Rue de la Paix, I had noticed Madame Carlier studying with great intent the yellow leaves of some old book, awhile in one hand she held some dainty creation of the milliner's art, and with the fingers of the other manipulated the fabrics. Said I one day, "Tell me, Madam, if you please, what are these little bound volumes whose leaves are sere and yellow and whose covers are scored by age?" Whereat Madam looked at me with a smile as of one who is pleased to be found out, and said— "They are my greatest treasures, my helpmates, and the direct source of much of my happiest inspiration; they are, in short, a complete set of 'Journal des Dames et des Modes'—with gravures and letter-press all complete." I exclaimed—"Not the same as those sold at auction the other day for more than ten thousand francs?" "The same," said Madam, "only there was no printed matter, just the bare plates."

"Ah, I remember," I said, "that at the Bibliotheque Nationale they have but the engravings, and not the complete books. I went there once to read them and was disappointed."

"Complete sets are very rare," responded Madam, "and so I feel very fortunate in possessing one."

The outcome of this conversation was that I borrowed some of these books, borrowed them, I admit, in fear and trembling. wanted to dip right into those old pages. It speaks volumes for the goodness of heart of my kind friends that they let these cherished things out of their sight.

#### FINE DAY INTERVALS

The first issue of the "Journal des Dames et des Modes" appeared in Paris in 1797, under the direction of M. La Mésangère. It was a little affair, printed on five small sheets, and it was published every five days. Each other number contained one colored gravure, and one realizes how different things were in those days. Fancy Vogue giving but one illustration of the mode for every two numbers!

The editor appears to have held strictly aloof from political matters and all meddlesome gossip contemporaneous with his day. For the most part the pages dealt with literary, dramatic and art criticism, and there were articles on the mode and its side issues, while there was never absent a wellcomposed poem, the length of which levied a large tribute on the limited accommodation of space.

Debucourt, and the brothers Horace and Carle Vernet, were the artists employed by the journal, and how interesting it is to know that all three-men who drew fashion plates in early days—rose so high in their profession that their serious works adorn the walls

of the Musée du Louvre. And in this respect history has a good chance to repeat itself, for Drian and Geoffroy, the best known artists of the mode today, the former for toilettes, and the latter more particularly for her wonderful delineation of hats, are both striving after the loftiest aims in legitimate portrait painting as the final goal.



Miniature reproduction of that fashion magazine of elegance published in Paris a century ago— Journal des Dames et des Modes



THE LAMENTATION OF THE HUSBAND

In the belief that man is not a negligible factor in the affairs of women, my esteemed editor had a counterpart more than a century ago, for the "Journal des Dames et des Modes," just like Vogue today, was not unmindful of masculine conceits, and so, to encourage the husband to encourage his wife, this old journal discoursed on the color and style of cravats, and the fit and perfection of breeches with such seriousness and amplification as would ensure an enquiry on the part of the husband every five days for the new number out that morning.

#### RANDOM GLIMPSES

In those old days the husband seems to have had much to say as to what his wife ought, and ought not to wear, while the editor appears to have been very sympathetic to the lament of the husband. Probably his sex accounts in part for this. Heed this:

"When a husband has given his wife a jewel box filled with diamonds, pearls, turquoises and corals; when he has given her antiques, gowns, hats, lingerie and cachemires, he thinks he is finished, but not at all. No! Madam must have furs, and furs, moreover, which do not resemble those worn by others. Madam's nerves are delicate. She must be guarded from the cold, but she must not be crushed under the weight of the heavy redingote or pelerine. Consequently, the fur must be light, and at the same time warm, and"-mark the sarcasm-"it is only the skins of the rarest animals and from the countries most distant which possess these qualities!"

Misery likes company, so here is consolation enough for the modern husband. And as to the wives, the modern wives, let them store away this copy of Vogue, and whenever the dear man is feeling bad just bring it out and bid him, by way of consolation, read the tribulations of his forebears.

And now I beg you peruse this further letter, written in 1810:

"Still another poor husband, Mr. Editor, who addresses to you his troubles apropos the subject of his wife's toilette. If you remember, I was the first to protest against the dangerous fashion which permitted the fair sex no adornment save that of lovely nudity.

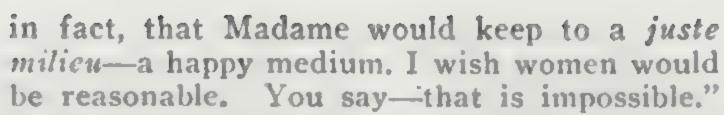
> Then, all at once, with a single stroke of its wand, Dame Fashion changed everything—changed that which the doctors, the philosophers and I had vainly attempted to influence. And now the poor husbands who had so much to say about the insufficiency of the clothing worn by the fair sex have again to find fault because women have rushed to the other extreme.



Paul Poiret can surely not deny that this smart lady bears a striking resemblance to his own fetching mannikins

"In the winter my wife finds it absolutely necessary to have a percale chemise trimmed with puffs and lace flounces. (During two years, I want you to understand, my wife at one time would not wear any kind of a chemise at all.) She must also have a little fichu trimmed with lace, à collarette similarly trimmed, a wadded corset with lace, a lace-trimmed petticoat, and a lace-trimmed gown. And you think that is all? Not at all! Add to all these a paletot made of fur hors de prix, a capuchon of the same, a shawl and bonnet of cachemire d'Inde, furlined stockings, and two pairs of shoes a day. Voila her winter apparel!

"You ask me what can be done? That is what embarrasses me. Not for anything in the world would I consent to let my wife return to the days when they did not wear any chemise. Nor do I wish her to put on thirty-six garments one after the other. I would like,



Now could anything be more perfectly delightful than the foregoing? Do you marvel that I sat up all night to read these old books. How droll it would seem in these days to find husbands addressing the papers in terms such as these.

THE WIFE'S STRATAGEM

In the 1809 volume there is an excellent story of a fashionable woman—supposed to typify her sex of those days-who, availing herself of her husband's voiture as he sets forth to business in the morning, inveigles him into calling with her on her artiste des robes. It is to be presumed that he is flattered by the knowledge that she wishes to consult him on the delicate matter of color; she wants him help her to choose the material for two negligée gowns. So without suspicion the husband discusses the subject of color, much as a blind man would, and finally decides upon the colors which please his wife, but which do not suit him at all. No sooner is his decision announced than his



A hundred years ago Madame's milliner wrought fetching and co-quettish shapes much the same as now. Spring bonnets of 1911 can trace their ancestry back a century

wife cries: "You heard that, Madame la couturière, it is my husband who gives the order; he it is who will pay." "What do you mean?" shouts the angry husband, suddenly mistrustful, "this is a put-up job!" "Oh, Monsieur," speaks the soothing voice of the couturière, "it is really not worth while getting angry about. Do you know how much this material costs for these two negligees? Sixty francs!—thirty francs a piece, Monsieur." "Sixty francs," says Monsieur, "Oh, that's a mere bagatelle. I will pay it." And forthwith he rushes off to his business, while Madame hastens to her amusements.

Six months afterward the bill is presented, and Monsieur, who thought his indebtedness amounted to sixty francs, finds he is in for a thousand. Quelle atrocité! Quelle horreur! What does it all mean? he demands. What is this bill for a thousand francs, when the material was to cost only sixty? "But, my



To a happy suggestion from this quaint head-dress Monsieur Carlier owes the success of one of his charming theatre bonnets

dear," explains the wife, "there is the lace, you know, the lace which trims the gowns, and the ribbon which gives them, charm, and the design which makes perfect the whole."

RABBIT VENDER EFFECT

And here is a commentary on "My Lady's" furs, written just a century ago this winter:

"A redingote lined with real or imitation martin—everyone has that! A pelerine of fox, or sable—all the world has that, also. Astrakan is too common—it is worn even by the women who haunt the streets. A gown trimmed with ermine is more distinguée; to wear such a gown as this one must have one's own voiture. But women who have their own carriages strive to outdo each other, and when a beautiful dame can not have a more expensive costume than her neighbor,

(Continued on page 104)





#### EXQUISITE MINIATURES WOMEN FAIR

HAT America is following Europe in aiding the revival of the art of miniature painting is the opinion of Mr. Alyn Williams, P. R. M. S., R. B. A., A. R. C. A. As indicated by the first four letters fol-

lowing his name, Mr. Williams is the president of the Royal Society of Miniature Painters and is easily the foremost exponent

of this art in England.

Miniatures were most in favor in the eighteenth century, before the discovery of photography, but these little paintings are coming into fashion again, a statement that needs no other confirmation than a recital of some of the commissions that Mr. Williams has executed both in this country and in Europe.

Miniatures of the late King Edward and of the now Queen Mother Alexandra, painted by Mr. Williams from special sittings given

Prominent American Sitters to a Celebrated English Miniaturist Who Numbers Royalty Among His Patrons

him by their Majesties, hang in the Guildhall in London; and one that he has just finished of President Taft has been purchased by a number of his friends and is to be presented to the Government and hung in the New National Museum in Washington. Another of the President, owned by Mrs. Taft, is said to be held in great esteem by her. On one of his trips to America, Mr. Williams painted a full-length miniature of Mrs. George Gould and, following a fad of the early days of the nineteenth century, he painted small miniatures of her eyes, as well as those of her little daughter Edith. These Mrs. Gould had set in diamond cuff links and presented them to her

husband on his birthday. Another of Mr. Williams's paintings of New York's smart set is that of Miss Gwendolen Burden. This shows only the head and shoulders, but the technique is exquisite. A bust picture of little Consuelo Van-

derbilt, the daughter of Mrs. W. K. Vanderbilt, Jr., is a very fine example of his miniatures of children. The delicate colorings and excellent technique characteristic of this artist produce a very beautiful and charming likeness.

Working with a minute brush and under a magnifying glass, as the miniature painter must do, producing a good likeness is no easy task, and in speaking of some of the troubles he has had in this direction, Mr. Williams tells an odd story of his experiences in Washington last winter when he was painting a miniature of Mrs. Isaac Mann. "Try

(Continued on page 94)



Captain Lumb assists Mrs. Gould to alight at the church OF MISS VIVIAN GOULD TO LORD DECIES ON FEBRUARY 7TH

ST. BARTHOLOMEW'S CHURCH DECORATED FOR THE WEDDING



DECIES, HIS SEAT IS SEFTON PARK, SLOUGH, ENGLAND

- Lord Alister Graham; third son of the Duke of Montrose, was his cousin's best man

Photographs copyrighted, 1911, by Campbell Studio



Photographs expyrighted, 1911, by Campbell Studio

The attendants of the bride—From left to right: Earl Percy, Mr. Robin Gray, Lord Camoys, Miss Hannah Randolph, Miss Allison Pierce, Miss Louise Cromwell, Miss Emeline Holmes, Miss Annie G. Graham, Miss Hope Hamilton, Mr. Phoenix Ingraham, Mr. Robert H. Russell, Mr. Anthony J. Drexel, Jr. Children: Master William Beresford, Miss Gloria Gould, Miss Edith Gould, Miss Diana Dalziel, Master Marcus Beresford

THE VERY YOUTHFUL MAID OF HONOR AND THE LITTLE FLOWER GIRLS WITH THEIR ESCORTS WERE A PRETTY ENGLISH INNOVATION



FIVE OF THE SEASON'S DEBUTANTES WHO ACTED AS BRIDESMAIDS FOR MISS GOULD. MISS EDITH GOULD WAS THE MAID OF HONOR

Miss Allison Pierce, daughter of Mr. and Mrs. Winslow S. Pierce

Photographs copyrighted, 1911, by Campbell Studio

Miss Emily Hope Hamilton, daughter of Mr. and Mrs. William A. Hamilton



In this charming room filled with bibelots Mlle.

Lantelme studies her rôles

Mlle. Lantelme standing by the window of her drawing room



MLLE. LANTELME, THE CLEVER YOUNG FRENCH ACTRESS
WHO IS IN PRIVATE LIFE MADAME EDWARDS, WIFE OF
THE FOUNDER OF THE PARIS "MATIN"—AND SOME VIEWS
OF HER ARTISTIC HOME ON THE RUE CONSTANTINE



Rare old tapestries and fine paintings decorate the walls of the salon. A quaint little piano, once the property of Queen Caroline of Naples, is in the room

### A S E E N B Y H I M

The Great. God. Publicity—Scaling the Social Ladder via Stepping Stones of Suffrage—The Swoop of Fair Barbarians—Selected Peerage Enhances a Wedding—The Hungarian

T T may be the rule to say a few kind words of the deceased-for the season of 1910-1911 has passed on. Just now the newspapers are singing the old, old song about the curtain falling and the puppets being laid away in their boxes-stolen from Vanity Fair-and flooding their Sunday editions with pictures of fair penitents and churches and Satan clad as a monk. How we cling to these venerable traditions! We go through experiences like layers in the cakes that some people's grandmothers used to bake. But the gist of the matter just now lies in the truth of an adage laid down by a newspaper editor, years ago, when defending personal journalism. "Publicity! Publicity!! Publicity!!!" We crave for it. We must have self-advertisement. The most conservative people rush in for it. They do not care what may be the

means, so long as the goal is reached. A few years ago, women in society and men in clubs were all writing novels, verses and plays. Then they became stage struck. Later they were musical, and presto—there followed a war of two opera Another craze was houses. Woman's Suffrage, and many an ambitious fair one found hersel? in the coveted kingdom of society, through the good graces of such leaders as Mrs. Oliver H. P. Belmont and Mrs. Mackay. What had seemed unattainable was reached in a day.

#### WITHOUT FOUNDATION

One of the popular writers of the time, in a copyrighted page of the Sunday World, has been recently interviewed as to his methods of reaching success and as to his practice of putting real characters into fiction and all the rest of it. When you get over the wild press agent impressions, and eliminate all the advertising, you find in the chaff a few grains of wheat.

Here they are: "Continental society, long ago, has settled down because it is sure of its own position. In this country it is different. Society—here a settled society—has to be formed. We are young and our conditions for it are not really favorable. Old World society must have some basis—politics or a court. Here it has neither." Very true, very correct, nothing new but like other old truths excellent to be repeated—there are some people who are greatly consoled by the daily recital of the Litany. However, the writer goes on and falls into the error of talking about the set of the old Knickerbocker families-

a popular fetish long ceasing to exist. Where will you find the descendants of many of the provincial people, excellent, refined, kind and hospitable who lived on Bond Street, on Chambers Street, on Park Place, on Greenwich Street, and State and the Battery and lower Broadway, long before Washington Square even was in existence? Some of them have inter-married with the new rich of their day, and have survived with the fittest; and others are residing in the suburbs, in the very fastnesses of New Jersey, Staten Island and in villages which are of Brooklyn, but which pretend, nevertheless, that they know not the city of churches. The society of to-

day is founded upon wealth, with a little leaven of the old stock—and that growing weaker and weaker, year by year. But what follows, is correct. I am quoting freely: "New York Society' is really a fictitious world, it having no authority except what newspaper men give it.' Society people—how I detest that expression—are perfectly human, but with more money and more leisure than other classes for self-cultivation or mischief—as they choose to use their time and means. There is no more selfishness, no more pride and rather less envy." Lt voila.

#### NEWSPAPERS MAKE SOCIETY

In this year, the Season, and notably Society, have shown some variations from the stagnation of late years. There has been an upheaval. Hordes of charming barbarians

Photograph by Aimé Dupont

Miss Ione Page, daughter of Mr. and Mrs. Howard Page, who have announced her engagement to Mr. Courtlandt Nicoll

from other places have descended upon us and taken us by storm. Others, New York or Brooklyn born and bred, have come into the paradise of myth.

We have all helped them. They have been extensively advertised and they are reaping their harvest. I hope they find the life what they expected it to be. I fear, however, they are disappointed. The Society of the Sunday newspaper only exists in imagination. It is delightful to read of a ball where the guests arrive in battle array, and go up in lifts, and take off their wraps—this is considered a home touch and makes it look as though the writer were present—and then enter into the

spirit of the cotillion and partake of supper and other refreshments. But it is quite a comedown to realize that all this glowing description is in type and for sale on the streets, before the invited have begun to arrive, and when perhaps they are still enveloped in their wraps, if not-in the hands of their maids, putting on the war paint and adjusting their feathers. And a young cynic viewing a dozen or more of these "functions," had the audacity to say to me, only the other day: "In the younger set, this winter, the men have too much money and leisure, and the new ones, suddenly thrust into a strange environment, do not know what to do. Many have really taken to drink, under the misconception that this is a gentlemanly occupation. It is easy, requires no thought and only the speaking of the mystic words, 'Waiter, take the orders.'" In fact, he said—the young rascal—that the men were

brainless, as a rule, and absolutely neutral; but that the girls were slightly better. They had no intelligence, but they had instincts.

#### A TRITE CHRONICLE

And now has come unto us a prophet. The magazine in which he is to give his experiences of this fairy mystic world says of him, in its prospectus—I am using freely not by the letter—that he is the only true thing, the only person who has ever eaten off the gold plate of the idle rich and has condescended to write about it. Others have had their information through the stable and the purlieus. It has been another instance of the Times' "Harriet." Well, I only wonder what some of our promising and arrived writers who are in society have to say to this challenge. There are the novels, stories and articles of Mrs. Edith Wharton, of Mrs. Clarence Mackay, of Mrs. Post, of Julian Gordon, of Miss Duer, and even of the late Ward McAllister, Marion Crawford and a stray one or of William Waldorf Astor and Col. Astor, not to mention that gentle critique of modern manners, Frank Crowninshield. However, I fear that the author of the recital has been misrepresented by injudicious advertising. Although he announced in his opening paragraph that he has always been in society and that he is practically "it", there are no new revelations. The rest is a rather colorless homily, of a type that one finds at each college commencement in the writings of promising young

sophomores. The author is an amiable, hospitable gentleman with a tendency towards being advertised a bit—one which is shared by many others, even the great multi-millionaires giving public benefactions with strings attached thereto. I cannot say that I admire the good taste of the preliminary flourish of trumpets. It is a bit brazen and vulgar, nor can I see why anyone should be thrilled by illustrations of dining and drawing rooms in well-known houses, which have served their purpose before and are merely stock photographs; it seems as though the author had been led to writing around the pictures. The great

(Continued on page 104)



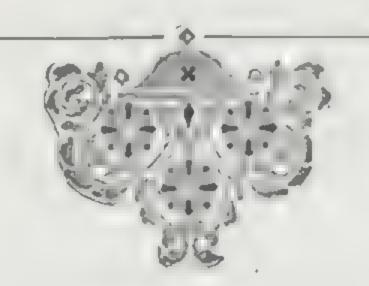
#### SWEET COMPANIONSHIP

FROM two quarters the American has recently been admonished that his tendency to chum in certain directions is to be reprobated. In one instance a much-advertised ecclesiastic is the critic, his contention being that the prevalent partiality of American parents for making companions of their children deleteriously affects their authority in regard to the religious training of their offspring. Here surely is an echo of the old ecclesiasticism which emphasized authority over all relations of life to such an extent as on the one hand to develop a tyrannical oligarchy, and on the other a cowed, unprogressive majority. This in the case of the parent was made so much of that no one ever thought of admonishing him regarding his responsibilities or of keeping him up to the performance of his duty to the helpless creatures upon whom he had forced life.

But times and ideals have changed. After the slave had been freed and woman emancipated, the world took up the case for the child—a problem it is worrying over at the moment, and which appears likely to engage its most serious attention for decades to come. No longer do the enlightened among the sons of men regard him as a subject to be lorded over by the adult. Today he is considered as a potentiality—an embryo man—and it is the parents and the schoolmen who are accused of failing to do their duty. "Educate the immediate ancestors" is the social reformer's war cry, and indeed, what kind of a religion is it that can be rendered less effective by fathers and mothers making the dearest of chums the boys and girls that came to gladden their homes? What better method of safeguarding the inexperienced young could be devised than the sweet, intimate intercourse of companionship? The ecclesiastic who would rule out such relations in families is out of date, a fact well proved by the Elder Brother Movement, in which the chumming he deprecated is used on a large scale as a tried and sure means of saving the boy of the slums, it being this slipping down from the stilts of authority to the human level on

the part of the adult which gives that effort at boy salvation its gripping power. Happy the family which lives in a home where the comrade ideal of parental and child relations prevails, and thrice to be pitied both the adult and the little one in the socalled home that in reality is not home at all, in fact nothing more than a domestic kingdom ruled by stern and unbending authority.

The other critic who objected to the American predilection for chums is the wife of an East Indian potentate, who while on two visits to this country, studied the American woman, of whom she violently disapproves. According to her the American not only lacks taste in dress and is wholly without fascination, but worst of all, treats men as comrades—the latter charge being made with an elaboration, an earnestness that is really ludicrous. Because the open-eyed, clear-brained, intelligent and independent woman of this country regards human beings as such, treats them accordingly, and is not at special pains habitually to consider her associates first, last and always from the standpoint of sex, this old-world critic assumes her to be flying in the face of nature. Just why a largely emancipated sex should continue the mental attitude and attitudinizings suggestive of far-off harem days, when the only possible relation between the sexes was practically that of owner and slave, is hard to see. There is no denying that the old order, in its extreme form, has long ago passed in civilized countries, and it is one of the glories of this land that in it a rational attitude on the part of one sex toward the other has developed faster and farther than anywhere else. Here, without question, the happiest marriages are those in which, whether or not the union be childless; the wife and husband are chums, and in spite of reactionaries of the pulpit and of the ruling classes in foreign lands, this is the ideal of human relations that will grow until it permeates all civilizations. What is the much-extolled ideal brotherhood of man but a vision of a world in which all in greater or less close degree are to be chums?



### WASHINGTON SOCIETY on the EVE of LENT

Spring Gaiety Follows the Close of the Official Season—Mrs. Taft Famed For Her Smart Gowning—Teas a Popular Institution—The President a Law Unto Himself in Attending Private House Parties

dar tells us that
the penitential
season approaches, but the winds
blowing over the Potomac
and across the hills of

Maryland and Virginia sing that spring is at hand and we can but rejoice, as here the thoughts of both men and maids turn instinctively to the outdoor life that makes this season at the Capital the joyous thing it is. At no time is the city so lovely, its beauty being so ravishing that the intoxication of it all leads to those delightful little impromptu affairs, undreamed of during the more dignified official season with its stately pomp and ceremony.

We need no urging to take old Omar's advice and in the lap of spring our winter garment of repentance fling; we do it gladly. The official season is over when the final curtain falls on the gaieties of Shrove Tuesday, and then after a few out-of-town visits are paid, a few trips made to New York, Philadelphia and Baltimore to consult our favorite modistes and milliners, we shall be ready for the delightful gaiety of spring in Washington!

END OF THE OFFICIAL SEASON

The official season is a thing of the past, the last State levee at the White House going off in a blaze of glory February 21, at the reception to the officers of the Army and Navy. This was, if anything, more brilliant than the Diplomatic reception, from a spectacular point of view, at least. It is the only reception that shows any distinctively characteristic note in the decorations. Besides palms, shrubs and cut flowers, the insignia of the two branches of the service are displayed to great advantage. The President's flag, the Admiral's flag and those of the Secretaries of the Navy and of War are festooned with "Old Glory" on the walls of the long inner corridor, showing off conspicuously against the white walls and limestone pillars and harmonizing with the rich red rugs and hangings.

The full-dress uniforms of the officers glittering with gold braid and bullion make a charming foil for the more delicate colors of the women's gowns. Mrs. Taft is, by the way, receiving the credit for being the best dressed woman that has graced the White House since the old days of turbans and hoop skirts. In fact, the whole Cabinet is famous for its smart dressing and the receiving line showed many handsome gowns as well as interesting and charming women.

Mrs. Taft has worn several times this winter a rich cherry velvet gown, a color that becomes her admirably. It has the newest effect in sleeves, presaging the passing of the kimono sleeve, being of tiny lace ruffles, covering the arm, and again appearing as trimming around the corsage.

Mrs. White, wife of the new Chief Justice of the Supreme Court, is also departing somewhat from the prevailing models, and a very beautiful gown she wears has a sweeping rather than a clinging

skirt. The gown is of silver gray brocade, made on draped lines with a wealth of rare lace about the decolletage.

In the Court Circle, Mrs. Stanley Matthews, widow of a former justice and one of the most famous of the Capital's entertainers, is also one of its best gowned women. In her wardrobe is a superb velvet of the egg plant shade, front and sides heavily embroidered in motifs wrought in several shades of the same color. The square neck is finished with a severe band of black tulle edged with a delicate design in gold.

One of the smartest black and white gowns I have lately seen was in the trousseau of Miss Olga Converse when she became Mrs. Augustus Derby, of New York; she married the son of Dr. Hasket Derby, of Boston, of the famous Salem family of that name. This little gown is of white satin veiled with a tunic of black chiffon, the over-dress being

under-dress; the fulness was held in place by an empiecement of hand-some white lace at the neck and a wide crush girdle at the raised waist-line.

slightly fuller than the

OFFICIAL ENTERTAINING

What a distinctive feature the regular days home are in Washington. Tuesday all the wives of Representatives are at home, Wednesdays the Cabinet ladies receive, Thursdays the Senators' wives, and, oh yes, I forgot the wives of the Justices, they are at home on Mondays, and, according to this schedule, the official hostess is at the mercy, or shall I say pleasure, of any one who wishes to meet her or see the inside of her home.

Of course the old-fashioned custom is abused, but it makes a delightful feature of Washington life just the same. We have progressed, however, from the state of affairs when a Cabinet home was over-run on Wednesday by a crowd of eager sightseers. I remember Mrs. Carlisle telling of how years ago, two women called at her home in K street, and passing by the man at the door

made a bee-line to the tea table in the dining room, never stopping for the courtesy of a word with the hostess, whose bountiful hospitality they were in such haste to consume.

An occasion also comes to mind when a charming girl, assisting a Cabinet hostess, whose particular duty was to offer refreshments, came up to me in great glee and told how she had asked a visitor if she could serve her with some dainty, and the visitor had answered "No, thank you, one of the other waitresses is getting me something." That to a girl of the southland, who was a toast in her own and all the neighboring counties. The old southern hospitality was so abused it had to be abandoned, and now a tea table in an official drawing room on receiving days is a rarity.

But the official hostess makes up for its lack on the days when she gives card receptions and teas, and the tea is an institution at the Capital. Every afternoon some dozen hostesses are entertaining in such manner and streets are filled for blocks with carriages. As I was approaching a popular woman's home the other afternoon, I heard an old-time darky, a relic of the old regime now passing, call across from his place on the box to another coachman near by, "Seems to me it's an awful fuss about a little cup of tea."

ESCAPES A PRECEDENT ROW

Washington is patting itself on the back that it has passed through an official season without the usual row about the question of precedence. No ambassador or minister has felt himself insulted because he was not accorded his proper place at some function and left in high dudgeon as was the case with the latest Spanish Minister, the Marquis de Vallalobar, though it was not so officially announced. Some reason was given, I have forgotten what now, but behind



Photograph by Aimé Dupont

Miss Catherine A. Britton, the daughter of Mr. and Mrs. Alexander Britton the scenes it was said his real



Photograph by G. V. Buck, Washington, D. C.

Mrs. François Berger Moran, who comes of an old

Washington family

reason for going back to Spain was that old question of outraged dignity in regard to the matter of precedence. To the woman new to the life here it is a bête noir, but, of course, the hostess of many administrations understands it thoroughly. To her the knowledge that an ambassador represents the person of his sovereign and a minister the people of his country is an old story, and she makes no mistakes when she invites them to her home. She never places the representative of say all the Russias, a man who outranks the royal princes at court and is accorded precedence before all others but the Tzar and his heir. below some under secretary at table, even if she has known the secretary all her life or is on intimate terms with his wife. Some ambassadors and ministers take the matter lightly, of course, and overlook the ignorance of the average American in dealing with affairs diplomatic. I remember meeting Baron Moncheur, the former Belgian Minister, on Connecticut avenue one morning, at a time when some trouble had arisen over this yexatious question. Speaking apropos of the matter, the genial baron with his characteristic little giggle said, "I never mind where my hostess places me at table, provided she is a generous provider and the food does not run out before it reaches me."

#### CORDIALLY WELCOMED

It's an ill wind that blows nobody good may be a trite saying, but it's apt here, for if the Marquis de Vallalobar had not become cross and gone home after only a few months in this country, Washington could not accord to Senor Riano and his wife the very sincere welcome it does. Senor Don Juan Riano y Gayangos, Chamberlain to His Majesty the King of Spain, is the Minister's name and title, but he is so well known and, incidentally, so well liked in Washington that he is known as simply Mr. Riano.

Years ago he came here and was Secretary of Legation under the Duke d'Arcos, who married the famous southern belle, Miss Lowery. Before leaving this country, when transferred to Paris, Mr. Riano married Miss Alice Ward, one of the most popular young women of the old set of Washington aristocrats. It was with enthusiasm that their many friends welcomed them back last season, after his promotion as minister to this post.

#### RIDING TO THE FORE

With the beginning of spring or at least a promise of it, riding has come to the fore and all the young set are a-horse. The new riding club has done wonders to promote the sport, and the fact that Miss Taft is fond of riding and that several unique parties have

tinction and broken Col. Roosevelt's record.
Mrs. Granville Fortescue, Miss Laura Merriam, Miss Marion Wise, Miss Sallie Garlington are all good horsewomen, while Mrs. Peter Goelet Gerry, formerly Miss Matilde Townsend, and her intimate friend, Miss Katherine Elkins, have ridden many horses to victory. Miss Elkins has spent most of her time since her father's death at Halliehurst, at Elkins, West Virginia, where she has a string of saddlers. Halliehurst, by the way, is named for Mrs. Elkins' sister. Mrs. Arthur

Mrs. Claude A. Swanson, the popular wife of the

Senator from Virginia

named for Mrs. Elkins' sister, Mrs. Arthur Lee, who has returned the sisterly compliment by calling her country place Gracelands for Mrs. Elkins.

Mrs. Granville Fortescue, daughter of

Charles J. Bell, has always been a leader among the set that spends so much time in the spring and early summer hunting illusive bits of paper over hill and dale, the crowd winding up the sport at the Chevy Chase Club usually, where impromptu and al fresco luncheons are the order of the day as soon

as the weather grows warm enough for this delightful sport.

#### A DELICATE TRIBUTE

The filial devotion shown by Mrs. Elkins and Mrs. Lee reminds me that the very first entertainment that Mrs. Ned McLean gave on emerging from her mourning for her father, Mr. Thomas F. Walsh, was a lunchcon, at which she had as her guests many of her mother's friends, only two of the ladies present being of or near her own age. It was a pretty thing to do and showed the strong family union that has always existed in the Walsh family, the head of which adored his two children, Vinson and Evelyn, showering upon the latter, now Mrs. McLean, all his devotion, when the boy was killed in an automobile accident. The McLean baby, by the way, is named for Vinson Walsh. Mrs. "Ned" is the cynosure of all eyes, as she is supposed to be the happy possessor of the famous (or shall I say infamous) Hope diamond. The story was widely circulated that Mr. McLean had bought it and engaged a special set of detectives to watch it, when Mrs. McLean senior flatly denied the story in toto. The fact remains that Mrs. Ned appeared at that special time wearing a new and very large diamond, and so the mystery grew, and continues to grow, just as it should, concerning such an ill-fated stone with a history such as it possesses. The stone Mrs. McLean is wearing is a huge diamond suspended on a platinum chain about her throat, a large square emerald being just above the diamond and above that a large pearl, making an ornament of striking magnificence.

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Senora Dona Juan Riano, formerly

Senora Dona Juan Riano, formerly Miss Alice Ward, wife of the Spanish minister

Photograph by Harris and Ewing, Washington, D. C.

been given for her, when the amusement offered was a gallop into the country, has made the cross-country riding quite the smartest thing for the early spring mornings. Mr. Clarence Moore and Mr. Larz Anderson, both owners of large studs, are among the moving spirits of the riding club, while among the women, Mrs. Herbert Wadsworth and Miss Marion Oliver, daughter of the Assistant Secretary of War, have long ago won dis-



One of Carlier's models of smart simplicity developed in moss green straw

FOUR OF THE SAUCY LITTLE TOQUE SHAPES OF
EARLY SPRING AND A COSTUME OF VELVET AND
THE NEW STRIPED FOULARD DEVELOPED AFTER
THE INSATIABLE CRAZE FOR BLACK AND WHITE

Madeline Lechat hat of black Neapolitan straw trimmed with pink roses

Photographs by Trans-Atlantic Company.

Paquin evening gown of superb brocade. The slippers match the gown

a delightful mid-saison talk with Monsieur and Madame Weeks in their atelier I gleaned that the sartorial world is in its usual midseason state of hesitancy—its usual indecision as to the coming modes. The reports of the "trouser" skirt, that is at present furnishing matter for the funny writers of the daily papers, we agreed, cannot be seriously considered any more than was the "hobble" skirt born of the madness of last mid-summer. One cannot imagine a refined woman appearing in public in a divided skirt except astride a horse, or mounted on a bicycle after a by-gone fad. As Monsieur Weeks said, "Why should nice women wear them? They can never be made pretty, graceful, nor chic!" He continued, "In my opinion the extremely short and comfortably scant walking skirt will continue for some time. It lends an air of youth to even an elderly figure that renders all the sex reluctant to give it up."

TROUSER SKIRTS MERE ECCENTRICITIES

Bechoff-David produced and exhibited the first skirt of this kind at their August opening last summer. It was mentioned at that time as a novelty only in my letter to Vogue. Later I described a Turkish trouser toilette that was worn, in her boudoir, by a prominent French woman with artistic tendencies. On several occasions during the autumn and winter months a few dressmakers' mannikins and famous actresses have exploited themselves in this trouser skirt during the fash-

## The SMART MODES of PARIS WORN and TO BE WORN

Trouser Skirt Not To Be Seriously Considered—Early Victorian Tendencies on the Horizon — Still More Beads—Fichus and Frills and Real Lace Trimmings

ionable morning hour in the Bois. They failed, however, in making a sensation.

HINTS OF A REVIVAL OF EARLY VICTORIAN MODES

From several quarters the hint has drifted to me that at least three of the great housesthose that have great influence with Americans—are preparing their spring models on the lines of the early Victorian period. One should not instantly assume, however, this to mean that the whole costume of that time will be worn. Portions of it, perhaps—a sleeve, the belt or sash, or the skirt opened in front. The flat round collar, the fichu and bertha of that time, as well as the seamed corsage, we are already accustomed to. But however much or little these old fashions will appear at the beginning of the season, in the desire to produce a novelty, it is certain that the loosely fitted blouse corsage, with the Mandarin sleeve, and the straight silhouette of the close-hung skirt will not immediately be abandoned. This is indicated by new materials woven in widths measuring the length of a skirt, with deep borders for decoration and short pieces for the blouse corsage, printed in a design that outlines the neck opening, adorns the bust, and lengthens to trim the seamless shoulder. The width of the skirt is limited by the amount reserved for it—three metres, and presumably some of the bordered portion must be taken to finish the adornment of the corsage.

THE CONTINUED VOGUE OF BEADS

Beads are used to a very great extent on all materials, gauzes, silks, linens, cottons and wools. This I learned in the great French manufacturing and wholesale house of Rodier, who makes, along with many other novelties, a specialty of beautiful beaded fabrics. This house produces only the best, the highest priced goods; hence their bead-embroidered fabrics lack nothing of good wearing qualities; because the beads, one at a time, are woven with the warp and woof on the loom.

Monsieur Rodier, departing from his fixed rule against allowing any written description of his goods, was most courteous. While describing to me the splendid wearing qualities of their beaded and bead-embroidered fabrics, this young man told me that the weaving process is so slow that a quarter of a metre is considered a good day's work by the artisans. When one understands that nearly one hundred thousand beads are used in the weaving of the quarter of a metre on the narrow strip of voile, the inference is that the bead industry must be in a flourishing condition. I was told that all these fine transparent stuffs are woven and beaded while still in the natural color of the threads, then dyed the color desired; the dyeing process leaves the beads quite untouched. This firm keeps an immense staff of embroiderers on the upper floors of their Paris premises, and some of their latest work was ordered brought down for my inspection.

#### WONDERFUL BEAD EMBROIDERIES

I was enchanted with its novelty and its extreme beauty. Exquisitely fine cottons, transparent and light as a cobweb, white, sand color, and cream tinted, covered all over with white beads, were elaborately embroidered, to form a deep border to a skirt, in great raised designs interlacing and enclosing intricate bead-work embroidery in flower designs and set figures. Often one bead is placed atop another, a larger one, to simulate the petal of a flower. Even washable cotton and linen materials are beaded. In short, there is a perfect orgy of bead work. Stopping nowhere, it goes steadily on trailing its fantasies over all.

In the weaving of it shown at Rodiers this daintily decorative work is indeed a joy, but there are many, unhappily, who have experienced real anguish of mind when, by a broken thread, their lovely bead-embroidered department store blouse or scarf, melted its beauty, shedding tinkling beads with every movement.

#### STRIPES IN HIGH FAVOR

Next to beads in favor come stripes. Turning the leaves of their great sample books stripes in every variety of width, motif and coloring appeared on every page. New mohairs, soft as silk, are extremely attractive with a wide satin stripe of the same; over the surface of another, sprays in a sort of spider web design of shining silken threads. Etamine, a material greatly in demand, is



A lovely fichu of point de Venise lace, caught at the bust with a chic little velvet bow, is the distinctive note in this simple little costume of Liberty silk

striped also, and it is liked in plain colors—all the dainty shades of the season.

FOULARDS DISPLACE SHANTUNGS

Shantungs are quite banished from the fashionable world of dress; foulards have taken their place in popular favor. This name, to many people, will call to mind quite a different fabric from the foulards of today.

These new ones, in every desirable shade, plain and striped, are smoothly woven with a surface firm as fine broadcloth. The peculiarity of this season's striping is that it is done in a stripe of a different color from the plain surface and, as a result, leads easily to charming color combinations. These foulards, mohairs, granite cloths—a lovely material-and real Indian cachemires, woven with the traditional dark hairs scattered over the surface, are now being turned into smart tailored costumes, and other day-time gowns, in the ateliers of the designers.

#### WHITE AND BLACK SILKS

The classic silk cachemires have risen again; and new mousseline de soie is woven with a strength, a solidity, unsurpassed by many heavier fabrics. Very handsome, with an air of stateliness that seems to forbid their use save on grand occasions, are soft thick silks woven in even inch-wide stripes. On the white stripe black spots are set; on the black, the reverse.

There is no demand whatever for black and white mixtures, but for white and black the call is endless, and fully met in this display I am attempting to describe. Distinctly novel is a white silk with a black design called "pied de poule." One easily imagines it. The leading shades are China blue, cerise, violet, taupe and all the blues, dark and light.

#### PARIS AT THE PICTURE SHOWS

With the opening of the Salon 'Hiver and l'Ecole Française, both in the Grand Palais, and the exposition of beautiful "Miniatures, de l'Aquarelle et de Art Précieuse" at the Georges Petit galleries; the swagger Cércle Volney, and the interesting display of ancient Chinese paintings at the Durand-Ruel galleries, as well as several other interesting, but less prominent, expositions during these last weeks of winter, Paris indeed offers a treat to its artistic and intellectual world. And herein the smart world of Paris differs from that of other cities. The French women are really cultured in the arts they admire. In spite of the fact they are

the best gowned women in the world, all their faculties are not given to clothes.

#### GRAY TOILETTE GIRDLED WITH GOLD

A woman high in the literary world wore one of the most charming toilettes of the season on the opening day of the Cércle Volney. Soft, and gathered into a little fulness back and front, the skirt of pale gray crêpe dragged about her feet, lengthening at the back into a slenderly pointed train. Over this she wore a loose blouse, collarless, and

with half long, open sleeves, shaped after the manner of a French peasant's blouse, that reached a little over the hip line. The edge cut in shallow scallops was weighted with grelots of tarnished gold. Odd in shape, it was odd in material also—some ancient stuff—woven on a gray gauze foundation with golden threads mingled with pale cerise, a shade doubtless once bright, but now ador-



Dainty rose garlands make a charmingly youthful trimming for this frock of crepon and lace

ably dimmed with time. A heavy twisted gold cord held it lightly at a high waist line. The sleeves fell over long gloves of gray suède and her shoes of gray suède were gay with red heels and red vamps. Pulled closely about her face, hiding all her hair save where it was pulled low over her temples and below her ears, her little "bonnet" of silver gray mousseline de soie—little ropes of it made into a lattice work—over cerise silk, was

trimmed with one long thick aigrette; posed low at one side it drooped to the shoulder.

Always smart, this year's opening day of the picture exhibition, given by this club, was no exception to the rule. The grand staircase, the liveried lackeys, the heavy velvet curtains, tapestried walls, and the paintings, which seem placed wholly for decoration, all form a splendid ensemble for elegant gowning.

MID-SEASON BONNETS

I noted several white costumes in velvet, cloth and crêpe, topped by new demisaison hats and the enchanting "bonnets." Generally, however, the hats worn were wide of brim and their crowns clearly outlined from a front view—the trimming massed at the back. The dictators of fashion have declared that the small round hat and "bonnet" shall be reserved for morning and for evening wear. For afternoon costumes the large hat is in order.

#### SILK COSTUMES WITH TINY JACKETS

Several costumes of the new striped satins, and foulard silks in plain deep soft colors, were made with tiny jackets-straight cut and loose fitting-that reached barely to the hips, the sleeves half long. Bead embroidery, either in tints matching the color of the gown, or in several shades of pale tones mixed with white beads, were more or less used in their decoration, and in several instances bordered the slim, straighthung skirt nearly to the knees.

#### NOVELTIES IN FOOTWEAR

Pointed toes, high-heeled shoes of black varnished leather with gayly polished tops-bright green, blue and violet, with stockings to match, are eagerly adopted by the woman in search of novelty regardless of whether or not good taste is displayed. The moment they are cheapened in price and brought within the reach of the masses, she will as quickly drop them. With a pale-toned gown this bit of bright color of heels and hose is very striking.

Generally an old paste buckle adorns them, but a private letter from a friend at Monte Carlo tells me the women there prefer bows of wide ribbon of the same color of heels and stockings, and that the color is repeated in the cravat and the parasol.

#### BUTTONS FROM BUST TO TOE

The last Vendredi de Femina was mainly devoted to an amusing confèrence between the dancer Cléo de Mérode and Mon. Tréban on the subject of the Flirt. The combination of names in conjunction with the sub-

ject attracted the usual swagger clientele of this dainty little theatre. Though distinctly of the present season the gowning was smart, and among the usual velvet and satin costumes, relieving them pleasantly, were a few hinting of the coming modes. For example, a costume of dark blue granite cloth showed the new front closing. From the top of a little corsage, completed above the bust with bead embroidered mousseline de soie, closed with flat steel buttons set in a line with the

(Continued on page 102)







### YOUNGER GENERATION

Slim Frocks for Slender Little Maidens —New Ideas in French Baby Dresses

WO dainty little afternoon frocks that I have seen worn by welldressed children were slim and straight, with no superfluous fulness. That of the older 'girl-about ten, I should say-was made of lavender linen; for, strange as it may seem, children are now seen wearing that color, which was formerly associated only with old ladies and half-mourning. There was a band of a deeper shade around the lower edge of this peasant slip, and the same around the sleeves. A square inserted yoke of Irish crochet lace came down on the shoulders in Van Dycks, and at the bottom of the kimono sleeves a double row of lavender linen, buttons was set-the same ornamentation going all around the bottom of the skirt, and up each side of the front. White stockings with white buckskin shoes were worn, and a black belt, with a square buckle of dull finished silver.

The other little frock was made of English eyelet embroidery, over a the skirt was joined with hemstitching. It pale yellow silk slip, that displayed the was tucked vertically at the top to the depth tures. elaborate open-work most charmingly. This of two inches, being cut slightly longer in embroidery extended without fulness the middle-front to fit this yoke curvature, straight up to the yoke that was outlined and the tucks reaching an even depth all with narrow baby Irish insertion. A around the waist. An inch-wide pink satin pointed embroidery collar was set around ribbon, following the line of this curved the neck, and rows of buttons ornamented yoke, was laced in and out of oval eyelets the front. There was an effective little until the underarm was reached, and thence spring, trimmed principally sash that was made of narcissus-yellow across the two ends were carried plain, to satin ribbon, which started at one side of be tied in a bow in the middle-back. The other favorite is the beehive, the front and ended at the opposite side of the back. A charming Normandy bonnet to accompany this dainty frock was made of tucked batiste over pale yellow silk, with a wreath of small yellow roses over the top, where the full crown was joined. The wide streamers tying in a huge bow were of pale yellow silk, completing a very dainty conception.



Frock of English eyelet embroidery over a pale yellow slip

FRENCH INFANT DRESSES

Why worry and fret one's soul by the thought of what one's child of tender age shall wear, when the French purveyors have decided that matter for us so delightfully, and when every steamer that arrives these early spring days is bringing such fascinating little frocks of nainsook, handkerchief linen, and cotton chiffon, all hand-embroidered most exquisitely, motifs and bands of Valenat surprisingly reasonable makes one pause and marvel. I happened to be with a dainty little frock for her nainsook, embroidered in small daisies and leaves, this yoke being curved up half its depth in the center-front, though they may not know The deep flounce that formed

short puffed sleeves, caught into a straight, which is made of a cordnarrow band that was edged with real edged straw braid, sewed in Valenciennes and daintily featherstitched, a round-crowned shape. The had small pink rosettes at the outside. The drooping brimmed hat with stitchery on the flounce that formed the a round crown—those round skirt was what excited my admiration the crowns are really the most most, for in addition to the vertical tucks becoming for children-has at the top, just described, there was a band the brim longer at the sides of infinitesimally narrow tucks that went than in the back and front,

around the bottom, above the deep hem, and the stitches could hardly be seen, the sewing was so exquisitely fine. The hem was done with an old-fashioned stitch, seldom seen nowadays. It was first turned up on the right side and blind-stitched, but to make it firm enough for laundering, it was sewed again underneath, with the finest over-and-over stitch imaginable, resembling a delicate cord.

#### NEW SUGGESTION FOR A BIB

A new Empire bib that would make a charming gift for an infant, was in heart shape, developed in sheer nainsook, charmtucked in fairy-like lines with ingly embroidered in lilies of the valley, the utmost precision, and in- and finished on the edges with fine scallopset with the most delicate ing, under which was set a ruffle of genuine Valenciennes. The point of the heart overciennes and baby Irish lace, lapped a narrow band of the nainsook, that was similarly finished on the edges. These prices. Really, the stitchery bibs have quilted heart-shaped counterparts, which may be separately laundered, and to which they may be tacked. The same sort mother who was buying a of a protector is used with the hemstitched napkin bibs for everyday feeding. Babies, dear little two-year-old with their pictorial instincts, are always dedaughter. It had a transpar- lighted with the bright colors and figures that ent square-necked yoke of form a dado band across the nursery feeding bibs of Turkish toweling, that have Dutch children with their quaint caps and sabots soft and low pitched, as a rule, and a represented thereon; for al-

what they mean, their baby eyes are caught by the pic-

SOME HATS FOR CHILDREN

The newest hats for girls are the rolling-brim sailors, and these will be plentifully exploited throughout the with ribbon and quills. Anand a shirred cockade, and ends over one ear. These shirred cockades may be made of ribbon, but the prettiest are made of bias satin or silk, gathered on each edge to a cord. Sometimes they are open in the center to allow the quills to pass through, and sometimes they have the centers made of a contrasting color.

#### WASHABLE BLOUSE SUIT

Soft blue linen was the material of a smart one-piece blouse suit for a girl of four years. This was buttoned in coat style down the middle front, where the edge was shaped in large scallops for the buttons and buttonholes, and worn over a guimpe of fine tucked linen. With this frock was worn a wide patent leather belt. The sleeves and shoulder were cut in one, and both were decorated with the buttonholed scallop to match the front.

Cotton marquisette, made somewhat on the models of those for grown-ups, is illustrated in a pretty frock for a girl of six, embroidered in color, having the embroidery set in a band around the skirt above the hem, except immediately in front, where a double line of decoration goes up to the neck, around it, and down the outline of the shoulders and sleeves. A cord outlines the Empire waist, and Valenciennes lace finishes the neck and sleeves.

#### THE LURE OF A MUSICAL VOICE

ONSIDERING the enormous sums spent for one thing and another by leisure-class women to promote their attractiveness, the wonder grows, when any group of them foregather at receptions or other social functions, that in their feverish quest for charm, women should so largely ignore the attraction of a well-modulated, low-pitched speaking voice. There is evidence that in many cases attention has been directed to the voice, but the result, more often than not, is a stilted manner of speech-an affectation offensive to the listener.

#### A PEG OR TWO

Great would be the lessening of discordant tones if the majority of women would pitch their voices lower than is their wont and speak with less speed. Those whose ear for pitch is so defective that they cannot change it without instruction, surely have musical friends who will run over scales for them and help them to come down at least a "peg or two" in pitch, and any woman not mentally incapacitated can speak more slowly. Many girls, especially, think they are charmingly vivacious when they rattle off words at the fastest rate compatible with their conveying any intelligence to the hearer, whereas the effect is to bore any listener who is not a callow youth, in the thralldom of a pretty face.

#### SPOILED BY HER VOICE

It is equally important that the voice shall be disciplined as well as the girl trained how to enter a room gracefullyperhaps even more so, for a little experience in the social world will make her proficient in this regard, yet, unless her attention is repeatedly drawn to her undesirable qualities of voice she will not perceive them, and will become the subject of that frequently heard remark, "Nice-looking girl, spoiled by her disagreeable voice."

#### OF SOUTHERN BIRTH

If women generally realized the charm that an agreeable voice has and its softening effect, they would regard proper voice control as ranking with facial beauty culture in importance. The voices of the southern states women are

northern woman whose voice shows these qualities is more likely than not to be asked if she is not of southern birth. The majority of women of the eastern and western states, on the contrary, are an affliction to hear, because their voices are high-pitched, nasal and thin. Foolish matrons and maids to ignore so potent a charm! There is a book on this subject, recently published, that we recommend to these women for careful study. It will undoubtedly be of great help, not only in teaching correct voice production, but pronunciation without localisms, such as "noo" for new, "gurl" for girl, and a list too long for recapitulation.



Reverse views of the lavender linen and eyelet embroidery frocks



Coral crêpe météore draped in taupe chiffon cloth with cut-steel bead embroidery. Steel bead plaques worn over the ears, the right having upstanding aigrette

# WHATSHEWEARS

The Short Cape Vies With the Scarf— Old Altar Cloth Laces of Gold and Silver Copied—Color Worked in Lingerie Frocks

tastes will always relinquish ver-dull, but not tarnished. their becoming furs with restoles are to be worn throughout the on white, and vice versa. Equally chic, if coming summer will hardly be verified in not more so, are the wide bandings of this climate. Furs are frequently admissi- broderie Anglaise that show elaborate eyelet. ble in European countries where climatic designs with small scalloping on each edge, conditions are different, but over here, the and are done in colors on white or écru first burst of real summer, in the latter batiste, or in white on colored grounds. part of May, is the signal for storing them These will embellish gowns of linen, emfrom the predatory moth, and taking to broidered marquisette, voile, pongee and scarfs of lace and chiffon and marabout. Habutai, and may be charmingly utilized. This season we have the small camail to to give a smart new effect to a costly linadd its decorative beauty to the shoulders, gerie gown left over from last season, with and its ecclesiastical origin commends it for the introduction of sheer bandings of purthe cassock style of costume. Made of vel- ple, or empire green, or black chiffon; the vet or lace or ninon, charmingly embroid- same appearing around the neck and cred or heavily embossed with beads, these sleeves. little capes promise to give the scarf a mere fighting chance for its life,

WHITE PORCELAIN BEADS.

Beyond question the most prominent factor in decoration just now is the white porcelain bead. Many millions of them have been especially manufactured to meet the present demand, which includes their being handsewed on the filmiest of Sometimes materials. this white-bead incrustation accentuates the solid embroidery, or it may be used in conjunction with small beads of coral, turquoise, lavender, or jet, but I have seen exquisite French batiste robes, where the decoration was entirely white, the beads emphasizing the white embroidery with which they were wrought. Even if only sewed in parallel lines they are effective, but usually they outline a braiding de-Small coral beads with white embroidery are most youthful looking and smart, and jet ones outlining heavy stitchery have a chic entirely their own. I recall one little frock of distinctive beauty made of white cotton marquisette hemmed with laven-There was der beads. some inlaying of écru filet, instead of embroidery, I remember, and the waist was defined with a heavy cord, ending in balls, that were made of white and lavender beads,

and was knotted at the left side. Many of the newest blouses are marvels of attractiveness with this smart bead incrustation.

#### NEW LACE BANDINGS

A private view of the sample book of laces now under order in Switzerland for one of the largest importers of laces, warrants me in writing authoritatively concerning the styles that will prevail during the coming season. Thin écru net laces will be seen in bandings of several widths -the widest preferably for skirts-and one of the most effective designs will show the graceful heads of wheat. These new bandings are distinguished by very straight edges, and a border line of insertion on each side; and there will be also deep flouncing in a matching design. Net allovers in patterns of solid dots resembling porcelain beads will enjoy decided vogue. Better than the net laces, however, will be the bandings of Venise lace in small designs. An embossed Venise shows an antique indented pattern on a closely figured

LTHOUGH women of elegant not only in écru, but also in gold and sil-

Laces of all kinds will be worn in proluctance, the prediction that pelt fusion, including the appliqué laces of black

SMART EVENING GOWNS

Many brilliant and exquisite toilettes added color to the gayety of the Charity Ball on the last. night of January, and those expressing novelty of treatment and chic caught the discerning eye. Empire green satin with veilings of taupe chiffon was a smart new combination. A slightly trained gown of coral crèpe météore was draped in taupe chiffon-cloth, sprinkled in cut-steel beads, and showed at the back of the skirt, through the transparent tunic, a design of self-colored embossed embroidery. 'The short sleeves to the decolleté bodice, that was surpliced with chiffon, were made of steel bandings, and over these the short angel sleeves of beaded taupe chiffon-cloth were novel and pretty. A Greek band head-dress of cut steel was made with plaques over each ear, from one of which stood up a smart blackand-white aigrette.



Eccentricity has taken possession of jackets, and unless we adopt the conservative little eton, there is no telling where we may land. I saw one monstrosity that had one side of the middle-back shirred into the sidebody, the other side askew and plain, and it looked like a bad dream. The eton is now hanging in the

balance, as it were. The attempt is being made to exploit it extensively, but one cannot predict success just yet. These new etons have some of the Directoire features. One that I saw was part of a costume of black canvas-cloth with fronts that crossed at the waist in surplice fashion, and large revers of blue-and-black striped silk. There was a high collar at the back. The sleeves were in kimono style to three-quarter length, and there were ornamental revers of silk at the back.

A smart costume for a young woman who is about to start on a Mediterranean cruise was made of raven's-wing armurea delightful material to wear, of good style and color-noted for durability. Striped black and white satin was introduced in the open square plastron on the bust, and over which the jacket was buttoned down the left side. This rather full, bloused jacket was belted, with a short peplum, and the sleeves ended at the elbow, with the undersleeves and collar made of all-over broderie Anglaise. Buttons also appeared ground. Beyond all others in smart favor, decoratively on the skirt, which had the however, will be the antique filet laces. re- dado band cut in a most unconventional sembling old altar draperies. These have outline. The black-blue chip hat, with not the insertion edges, but are effective, blue-and-green folds, had a raven's-wing



Pékiné voile with tunic sloshed up one side to reveal black velvet



Toilette of lavender satin overhung with royal purple marquisette and silver Venise lace



Aqua-marine wool crêpe with suspender bodice over blouse of black Tuxedo net over white



Raven's wing armure with broderie Anglaise and original dado outline on skirt

aigrette set at the back, despite the deter- obviate the necessity mined efforts to eliminate them from Fashion's province.

#### FOR FOREIGN TRAVEL

Still another of the gowns prepared for they are unquestionably wear on a foreign tour was made of wool smart and useful. The crèpe in the new wide crinkle. It was of only seaming is at the an aqua-marine tint known as Pacifiquea pale watery green—and was combined with black Tuxedo net, having large shadowy hexagonal figures, made over white moiré. The black net over white formed the blouse, and the sides of the narrow skirt, the front and back being in wide panels buttoned down one side. An oddly curved tunic, attached to bodice suspenders that widened out with shirring under the arms, was a saliently novel feature, and a narrow belt of black velvet having one round, glittering buckle, whence descended a single shirred streamer, confined at the end in a tassel, gave distinction and chic. The hat to be worn with it was made of iridescent white braid, resembling motherof-pearl, and was trimmed with soft, broad loops of black velvet.

#### FEATURES OF LONG COATS

The small Capuchin hood on coats has almost disappeared, and instead there is seen a deep pointed shawl-like hood-much larger—which now throws the fulness lower down than the shoulders, and creates a better silhouette. One that I saw on an evening coat of Madagascar-red satin feutre was of this character, with a band trimming of self-embroidery. The coat itself had rounded fronts and was finished with rows of stitching to the depth of six inches. This outline for a long coat is decidedly the thing for a spring garment and admits of infinite variation in trimming. There is nothing smarter for a cruise or a journey south, when made of the extra-width

blanket-cloth or double-faced zibelline that

for seams. Made of dull paon blue or olive green, relieved with velvet of a deeper shade, shoulder and in the straight sleeve. The deep sailor collar has revers that show the lining, caught with small buttons, the same decoration appearing elsewhere on the coat, and three large velvet buttons creating the diagonal closing at the left front. For a traveling hat, a round-crowned turban of the same cloth. faced with the velvet and trimmed with a quill, is a chie addition,

#### CASINO TOILETTES

Another style of headgear that suits any climate at this intermediate season is made of folds of black satin in turban shape with black and white wings to give hight. Worn with one of the stylish pékiné voiles of silk and wool, made over a white satin fourreau faced to the knees with black velvet, and the tunic cut or draped eccentrically, the result is a dressy Casino toilette, differentiated from the afternoon costume by its slight train, and its col-



Olive green combined with a deeper tone of velvet

larless neck in round or V shape. One that I saw worn for dinner at the Ritz-Carlton was rather plain in decoration, the bodice being crossed back and front with wide revers of black velvet and point de Venise lace, some pink coral ornaments of neck-chain and beltbuckle being uniquely combined with aqua marines, to add their complement of color. These dainty little costumes of silk-and-wool striped voile are especially good in black-and-white, and will be considered choice in style for months to come.

Casino toilettes are desirable, at home or in Europe, and another that I have just seen was made of lavender satin princess overhung with a transparent coat of royal purple marquisette, having panels of silver Venise lace set in the short middle-back and on each long side. Narrow purple galon covered all of the joinings, purple velvet and trimcharming toilette.

#### SILK PETTICOATS

The silk petticoat has now assumed an entirely new character. Those fascinating frou-frous have become a drug in the market. The women who wear petticoats at all-and most of us wish to cling to a garment so purely feminine-instead of the black satin, albatross-lined knickers that narrow skirts prescribe, must have them of clinging messaline, with the skimpiest of kilted flounces; many of them, in fact, being sun-plaited their full length, and stretching out to fit the figure closely. All of the newest silk petticoats fit like a sheath to the knee, and from there down have accordion-plaited or scantily gathered lace or net flounces, sometimes with fringed or embroidered shawl-points added, à la Carmen, or made with lace insertions on chiffon-cloth, set in all sorts of waysstraight, diagonally, vertically and chevron-

#### FOR SEMI-MOURNING

The Carmen suggestion has also been adopted successfully for a semi-mourning costume. To achieve this effect, a black embroidered crêpe shawl with beautiful deep knotted fringe may be draped over a fourreau of black satin most charminglythree points of the shawl falling gracefully, one over the other, at the back, and the fourth point on the front; all so adjusted that the valuable square need not suffer from the scissors.

Women who are wearing black, but not and a fringe of silver mourning, will find extremely choice and lozenges ornamented the stylish this season the one-piece gowns of lower edge. A Gains- the large-meshed Tuxedo nets. These are boro' hat of lavender also most effective and utilitarian over straw braid, faced with white or the colors, for many occasions, with wide black bandings of any of the med with gull's wings, coarse-meshed black laces, such as Venewas worn with the tian or Spanish, or antique filet, with fringes or tassels of passementerie or jet.



DAINTY COSTUME ACCESSORIES IN CLEVER AND FANCIFUL RIBBON CONCEITS OF SASH, GIRDLE, BOW AND ROSETTE



UNIQUE AND CHARMING SASHES PLAY A STRIKING PART IN COSTUMES\_RIBBON USED IN THIS FASHION GIVES AN EFFECT OF SLENDERNESS AND HIGHT TO THE FIGURE



EFFECTIVE BANDS WHICH ADD CHARM TO THE GRACEFUL COIFFURES IN VOGUE FOR THE YOUNG GIRL AND THE OLDER WOMAN

# SMART PATTERNS for SPRING and SUMMER

Advance Models of the Season's Smartest Creations in Wraps, Gowns, Suits, Costumes and Lingerie-The Newest Conceits of the Mode That May Be Developed by the Home Dressmaker - Distinctive Models on Conservative Lines Planned for a Spring Wardrode



For descriptions see page 56



#### EVENING AND DINNER TOILETTES FOR FORMAL AND INFORMAL WEAR

No. 1747.—SIMPLE evening gown of light blue messaline with four-gored skirt, which has a pointed train. Plastron and frills of light silver lace. Girdle and sash of messaline finished with silver tassels. The materials required to make this gown in medium size are 81/2 yards of messaline 36 inches wide, 53/4 yards of lace for sleeves and fichu, 1/4 of a yard of lace 6 inches wide for plastron, 2 yards of silk 24 inches wide for waist and sleeve lining. Pattern of skirt is cut in 3 pieces. Pattern of waist, including lining, is cut in 12 pieces. Price, one dollar.

No. 1829.— GOWN of flowered chiffon over a satin foundation, and finished with a band of lace around the low neck. The bodice is cut with kimono sleeves, fitted with a gusset, the



model requires 4 yards of chiffon, 45 inches wide and 51/2 yards of satin 36 inches wide. Waist pattern cut in 7 pieces including the 50 cents for waist or skirt.

be worn over a foundation of satin or skirt.

top and foundation both being cut in the sleeves are cut in one, the border formsame way. A draped rever of satin is ing the sleeves and underarm portion. The placed at the right side, both front and foundation also has kimono sleeves which back, and trimmed with tiny chiffon roses. are fitted with an underarm gusset. The High crush girdle of satin. The founda- high waisted skirt has a two-piece foundation is cut in 3 pieces, as is also the tion. A metal cord in gold or silver finishes shaped tunic which has a seam over each the waist-line and knots at the left side of hip, and one at the center back. This the front. The model requires 6 yards of bordered chiffon 30 inches wide; 5 yards of satin 36 inches wide for waist and skirt foundation; 11/2 yards of cord for girdle; lining. Skirt pattern cut in 5 pieces. Price, 5% yard of lace for under sleeves; 1 yard of rose trimming. Pattern of waist, including lining, cut in 4 pieces. Skirt pat-No. 1759.— O VER-DRESS in tunic style, tern cut in 4 pieces, including two-piece of marquisette which may foundation. Price, 50 cents for waist or

# A GUIDE FOR THE WOMAN WHO WOULD ANTICIPATE THE "POPULAR" MODES

HE woman whose dress allowance is limited but whose taste is above the commonplace will find in these sixteen pages of models, chosen for their smart distinction of line, the practical means of developing her spring and summer wardrobe in the newest mode. The salient point of Vogue patterns is their timeliness. No sooner is a new cut in skirt, sleeve or bodice launched by the great Paris houses than it is immediately noted and adapted by Vogue pattern designers. Eliminating the passing caprice—the merely odd and eccentric—as being unprofitable for the woman of limited income, Vogue garners the best and most advanced models for publication in pattern form. Hence, long before a model has reached the "popular" stage, the woman who depends upon Vogue for her gowning has had it fashioned by her clever little dressmaker from a Vogue pattern, worn it while it was in the exclusive stage of its first season's triumph, and is ready to discard it when finally it finds favor with the masses.

The first of this Spring's hints from Paris—here they are embodied in the models of this pattern supplement. Note the one-sided revers, the quaint fichu effect, the clever handling of bordered fabrics, the jaunty short jackets, the buttoned front model, the high-girdled waist and the Empire tendency in evening gowning.

grain ribbon. The waist has side bodies and sleeves in one. The section in front is of bodice made of two widths of lace and bead embroidery banded by the ribbon, trimmed with a silk ball fringe. which also outlines the V neck of the semi-princess skirt is in three gores. The back and the raised waist-line, which comes sleeves are of the broad lace and the to a gradual point at the center back. The shoulder straps are of narrower lace. The slightly gathered skirt is caught in at the materials required to make this model in bottom by a banding of ribbon which is medium size are 51/2 yards of satin 42 raised in front. The materials required to inches broad, 2 yards of lace 9 inches wide, make this model in medium size are 3¾ ¾ yard of lace 4 inches wide and 10 yards yards of marquisette 45 inches wide, 1/8 of of silk 24 inches wide for the princess a yard of trimming 3 inches wide and 41/2 lining. Pattern cut in 11 pieces including yards of ribbon. Pattern is cut in six the lining. Price, one dollar. pieces. Price, 50 cents for waist or skirt.

No. 1806.—FROCK of bordered chiffon

foulard. The trimming consists of gros- No. 1738.— FVENING gown of white satin charmeuse with a

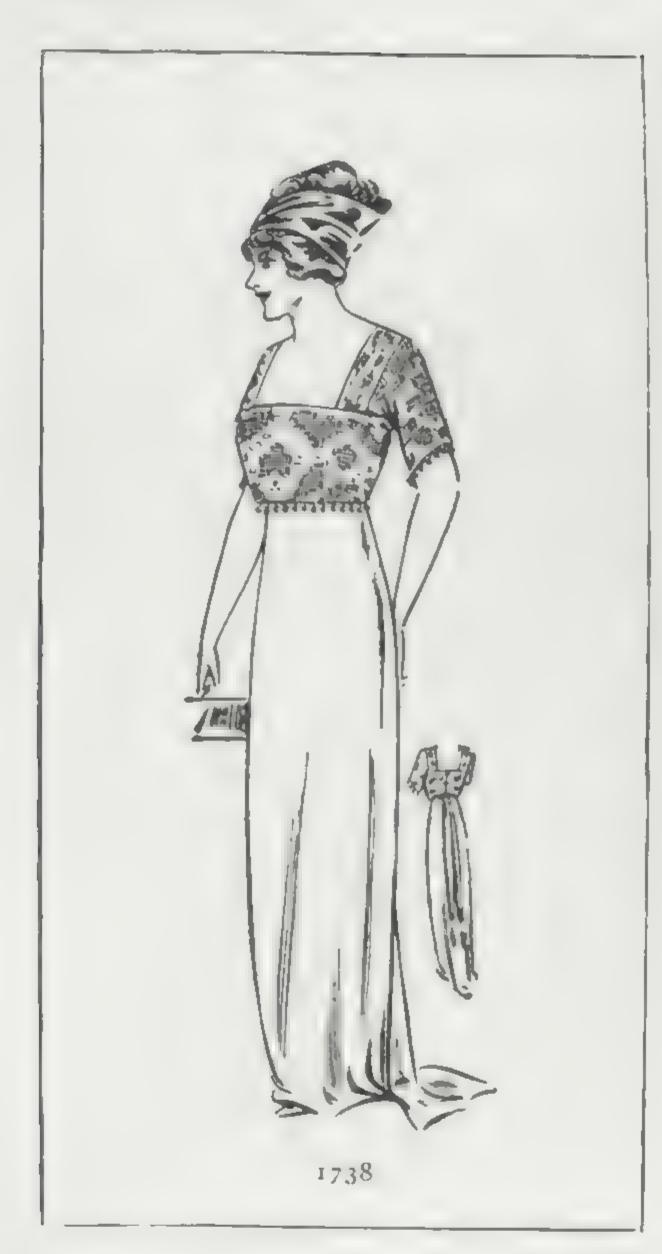
No. 1745.— EVENING gown of lace over satin, with embroidered with chiffon rose trim- revers, belt and butterfly of black velvet. ming and a cord girdle. The waist and The bodice is draped with a short sleeve



cut in one piece with the shoulder. The skirt is a scant two-piece model with a gathered overskirt of lace which forms a point at the back and at the front. The butterflies are made of velvet and fine wire. A pattern of these comes with the gown. The materials required to make this model in medium size are 23/4 yards of satin 45 inches wide for the skirt, 3 yards of lace 36 inches wide, 11/2 yards of velvet 24 inches wide and 11/2 yards of silk 24 inches wide. Waist pattern cut in 12 pieces, including the lining and butterfly pattern. Skirt pattern cut in 4 pieces, including one butterfly pattern. Price, 50 cents for bodice or skirt.

No. 1805.—EVENING gown of black moiré fluid with transparent sleeves and tucker of black beaded net. The dress is in one piece with drapery at the front and back held by a jet buckle. The materials required to make this model are 61/2 yards of material 48 inches wide, 1/2 yard of net 45 inches wide and to yards of silk 24 inches wide for the princess lining. Pattern cut in 12 pieces including the princess foundation. Price, one dollar.





No. 1764.—EVENING gown of white Breton lace with a color note of American beauty rose given in the satin ribbon draped on the corsage and falling to the hem in knotted streamer. The simple décollete bodice with the body and sleeves in one is in surplice effect, one side of the bodice being made of lace and the other of chiffon. The graceful skirt is made of three flounces finely gathered. The materials required to make this model are 81/2 yards of lace 22 inches deep, I yard of chiffon 40 inches wide and 41/2 yards of satin 36 inches wide. Skirt pattern cut in 5 pieces. Waist pattern cut in 8 pieces including the lining. Price, 50 cents for bodice or skirt.

#### GOOD STYLE MOTOR COAT AND SUMMER EVENING WRAPS

No. 1772.— NEW motor coat of écru shantung with cuffs and revers of black and white striped satin. It is double-breasted, fastens with two buttons, and buttons trim the cuffs and box-



loose and straight, with a broad box-plait and 41/2 yards of satin 36 inches wide for cluding the lining. Price one dollar.

No. 1670.— DRAPED evening wrap of poplin, in cream color, No. 1789.—SIMPLE evening wrap of satin Titania with a pointed lining of cream colored satin. It is cut cape at the back and an opening at either with a seam over the shoulder and under side, held with chiffon roses. There are

plait back. The lines of the coat are No. 1688.- SEMI-TRANSPARENT wrap of purple chiffon over effect at the back; the sleeves are cut in American Beauty chiffon. The deep revers one-piece with the side portion, this being and turn back cuffs are hand embroidered applied with a bit of fulness. The mate- and passementerie ornaments fasten the rials required to make this model in me- coat at the front. The sleeves are cut in dium size are 5 yards of material 40 one piece with the shoulder and there is inches wide, I yard of satin 24 inches wide, a seam at the center back. The materials required to make this model in medium the lining. Pattern cut in 9 pieces, in- size are 4 yards of purple chiffon 45 inches wide and 4 yards of rose chiffon.

ing. Pattern cut in 5 pieces. Price, one dollar. A wrap of this style is serviceable for theatre wear.

#### SIMPLE DINNER GOWN AND SMART AFTERNOON FROCK

No. 1807.—DINNER gown of satin with chiffon and jet trimming. The upper part of the bodice is of chiffon cut in one piece with the sleeves, which are fitted with an underarm gusset, the lower part being of draped satin. A jet bead chain encircles the neck and falls below the knees on the right side, and is caught into an ornament. The skirt is 4 gored made with a long pointed train and a tunic which is on one side only. This model requires 6 yards of satin 48 inches wide; 34 yard of chiffon 45 inches wide; 2 yards of silk 24 inches wide for waist lining; 3/8 yard of lace for sleeves; 6 yards of jet trimming. Pattern of waist, including lining, cut in 10 pieces. Skirt pattern in 4 pieces. Price, 50 cents for waist or skirt.

# CHARACTERISTICS

#### VOGUE PATTERNS

MART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

Cut in Three Colors.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

#### Prices

FLAT PATTERNS, WAISTS, SKIRTS, OR JACKETS, 50 CENTS EACH. PRINCESS GOWNS, \$1.00.—Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS. WAISTS, SKIRTS OR JACKETS, \$1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

#### Cut to Order Patterns

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of pattern are relatively low.

Skirts, in belt measures from 20 to 36 inches, without foundation, \$2.50; with foundation, \$3.00.

Bodices and Short Jackets, in bust measures from 32 to 46, without sleeve, \$1.50; with sleeve, \$2.00.

Princess Gowns, in bust measures from 32 to 46, with sleeve \$4.00. HALF LENGTH AND LONG COATS, in bust measures from 32 to 46,

\$3.00. Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.

Note.—We will send a full set of waist-linings and sleeves, in seven sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.

the arm. The materials required to make seams over each shoulder and broad bias this model in medium size are 4 yards of bands form the only trimming. The matepoplin 42 inches wide and 11/2 yards of rials required to make this model are 61/2 lace 4 inches deep. The lining requires yards of satin 26 inches wide. Pattern cut 81/2 yards of satin 24 inches wide. Pattern in 3 pieces. Price, one dollar. This is a cut in 4 pieces including the lining. Price, charming model for a débutante. one dollar.

No. 1748.— EVENING coat of wool back lace and ostrich feather bands. The materials required to make this model are 4½ yards of material 54 inches wide, 11/8 yards of lace 20 inches wide and 3 yards of feather trimming. The back of the collar is cut square. A beautiful ornament of gold or silver bullion is used at the closing at one side of the front. Pattern cut in 6 pieces. Price, one dollar.

No. 1757.— A SEPARATE wrap of satin with a deep square collar satin trimmed with Venise and cuffs of Paisley trimming. This model, which has sleeves cut in one piece with the shoulder, is double-breasted, fastens to the left side of the front, and has a seam at the center back. The materials required to make this model in medium size are 61/2 yards of satin 40 inches wide or 41/2 yards of cloth 50 inches wide; I yard of trimming 36 inches wide; and 6 yards of satin 36 inches wide for the lin-





No. 1808.—COSTUME of marquisette and chiffon taffeta which opens to the left side of the front and is trimmed with lace and embroidered bands. The model consists of a three-piece foundation skirt and a one-piece gathered tunic open at the front. The draped bodice has the sleeves cut in one with the waist and shows the all-over lace yoke front and back. The tunic parts to give a panel effect to the skirt front. The model requires 31/2 yards of marquisette 45 inches wide for tunic; 2 yards of embroidered bands for tunic and waist front; 5% of a yard of all-over lace for yoke; 21/2 yards of silk for tight lining; 51/2 yards of chiffon taffeta 36 inches wide. Pattern of waist, including linings, cut in 13 pieces; skirt pattern cut in 4 pieces. Price, 50 cents for waist or skirt.

# A GROUP OF EIGHT VERY SMART AFTERNOON MODELS SUITABLE FOR SILK, MULL AND LINEN

No. 1776.—S UMMER dress of pongee with a tucked bodice which has four embroidered bib portions. The skirt is a six-gored model with a box plait back and front and a seam over each hip. The bodice closes at the center back. The materials required to make the model in medium size are 7½ yards of pongee, 36 inches wide, or 8¾ yards, 27 inches wide, and 1¼ yards of silk, 36 inches wide, for the waist and sleeve lining. Skirt pattern cut in 4 pieces. Waist pattern in 8 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1822.— GOWN of embroidered chif-fon over satin with fringe ball trimming and carrickmacross lace neck band and undersleeves. The bodice hanging free over the draped satin girdle, is cut in one piece with the sleeve caps. The chiffon tunic is in raised outline front and back and finished at the sides with satin loops. The model requires 41/2 yards of chiffon 45 inches wide; 5 yards of satin 36 inches wide; 3 yards of satin ribbon 6 inches wide; 11/2 yards of lace 4 inches wide; 51/4 yards of ball trimming. Pattern of waist is cut in 7 pieces including a onepiece kimono waist lining. Skirt pattern in 6 pieces (tunic in 2 pieces, foundation in 4 pieces). Price, 50 cents for waist or skirt.

vers of all-over Italian lace. The skirt is a three-gored model with a seam over either hip and one at the back, where it closes. The bodice fastens invisibly at the left side of the front under the rever. The three-quarter length sleeve is cut all in one with the shoulder. The yoke and collar are of chiffon, and soutache trims the yoke border, both back and front. The materials required to make this model in medium size are 9 yards of foulard 24 inches wide, ½ yard of chiffon 50 inches wide, ½ yards of silk 24 inches wide for the waist lining, and ¾ yard of lace 24 inches wide for the revers and cuffs. Skirt pattern cut in 2 pieces including the lining. Waist pattern cut in 16 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1799.— DAINTY garden party frock of bordered mull 30 inches wide. The yoke and cuffs are of all-over lace. The bodice which is draped in surplice effect is made over a fitted lining. Both the lining and the top have sleeves cut in one piece with the bodice, and fitted with a gusset under the arm. The skirt which opens on the hip, is made over a two-piece foundation and has three sloping flounces gathered at the top and having but little fulness at the lower edge. The materials required to make this model are, 91/2 yards of bordered mull, 1/2 yard of all-over lace 20 inches wide and 51/2 yards of silk 36 inches wide for the waist and skirt lining. Waist pattern cut in 6 pieces including the lining. Skirt pattern cut in 5 pieces including the two-piece foundation. Price, 50 cents for waist or skirt.

No. 1803.—COSTUME of rajah with the bodice bound at the neck with black satin and trimmed with embroidered collar, sleeve bands and medallion pieces on waist and skirt. The waist and sleeves are cut in one with the underarm gusset. The front closing is in diag-



onal line on the bodice and to the left of the center front on the skirt (cut with four seams, front, back and on either hip). Pattern of waist including linings, cut in 18 pieces; skirt pattern in 4 pieces, with seam over the hips. The model requires 8¾ yards of 27 inch material; 2½ yards of silk for lining 24 inches wide; ¼ yard of chiffon for collar, shallow yoke and under cuffs; 1 yard of satin 24 inches wide for sashes and neck band. Price, 50 cents for waist or skirt.

wide; 5½ yards of lace 4 inches wide; 5½ yards of ball trimming. Pattern of waist is cut in 7 pieces including a one-piece kimono waist lining. Skirt pattern in 6 pieces (tunic in 2 pieces, foundation in 4 pieces). Price, 50 cents for waist or skirt.

No. 1729.— GOWN of figured foulard with cuffs and deep revers of all-over Italian lace. The skirt is a three-gored model with a seam over either hip and one at the back, where it closes. The bodice fastens invisibly at the left side of the front under the rever. The three-quarter length sleeve is cut all in one with





skirt with plaited edgings and cord and including kimono lining cut in 8 pieces. tassel trimming. The draped surplice Skirt pattern in 5 pieces, including 2 piece The V yoke line continues in the diagonal cents for waist or skirt. front closing of the bodice. Cord and slightly gathered at the waist. The model arm. There is a sailor collar and braided

bodice is cut in one piece with the sleeves. underskirt and 4 piece tunic. Price, 50

tassels form a trimming back and front No. 1761.— TUNIC model of marquisette, and the ribbon girdle forms butterfly bows in the back. Plaiting of the plain batiste The sleeves are cut in one piece with the finishes sleeves and the tunic, which is bodice and fitted with a gusset under the requires 51/2 yards of batiste 45 inches trimming. The materials required to make wide for the underskirt and kimono lining; this model are 31/4 yards of marquisette 31/2 yards of all-over embroidered batiste 36 inches wide and 11/2 yards of satin. Pat-45 inches wide; 134 yards of ribbon 5 tern cut in eight pieces. Price, 50 cents.

#### MODES FOR THE YOUNGER GENERATION

made with a box-plait front and back and broidery bands, made with box plait front having a box-plaited skirt joined to the and back and the closing at the left side long waist. The model requires 23/4 yards of the back. The model requires 23/4 yards of material 36 inches wide and 4 yards of material 32 inches wide, 31/2 yards of of ribbon for sash. Pattern cut in 8 embroidery bands. Pattern cut in 10 pieces. Price, 50 cents. Sizes 6, 8, 10 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1811.—GIRL'S dainty frock of light- No. 1778.—GIRL'S dress of figured ging- colored figured batiste years.

panel front and trimmed with ribbon sashes. The model requires 4 yards of bordered material 36 inches wide, I yard of batiste for waist lining if used, 31/2 yards of ribbon for belt and sash ends. Pattern cut in 9 pieces including waist lining. Price, 50 cents. Sizes 10, 12, 14 years.

No. 1734.— CHILD'S coat of serge with No. 1798.— LITTLE girl's dress of figrevers and cuffs of satin. It is double-breasted and has a broad box fectively with hand-embroidered collar and plait at the back. The materials required to make this model in 4, 6, 8, 10-year size at either side. The model requires 21/2 are 23/4 yards of serge 48 inches wide, 3/4 yard of satin 24 inches wide and 31/2 yards long sleeves, and 21/2 yards 36 inches wide of silk 36 inches wide for the lining. Pattern cut in 7 pieces including the lining. Price, 50 cents.

No. 1794.— GIRL'S dress of striped ging-ham with trimming bands of contrasting material, cut in one piece with box-plait and four tucks front and back, and fulness belted in at sides. The model requires 31/4 yards 36 inch material, 1/2 yard 36 inch material for trimming. Pattern cut in 6 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1699.— GOWN of embroidered ba- inches wide for girdle; 2 yards of corded No. 1795.— GIRL'S frock of bordered No. 1812.— LITTLE girl's frock of coltiste over a plain under- trimming and 4 tassels. Pattern of waist marquisette made with a ored linen with dainty hand-embroidered white linen collar, cuffs and belt, made in box-plaited style. This model requires 21/2 yards of material 36 inches wide and 34 yard of material 36 inches wide for the trimming. Pattern cut in 8 pieces. Price, 50 cents. Sizes 4 and 6 years.

> cuffs and made in one piece with a seam yards of material 42 inches wide for the for elbow sleeve length; 1/2 yard of piqué or linen for collar and cuffs. Pattern cut in 4 pieces. Price, 50 cents. Sizes 4, 6, 8 years.

No. 1810.— LITTLE girl's frock of batiste and embroidery flouncing. The model requires 21/4 yards of 9 inch flouncing; 21/2 yards of 36 inch material; 11/8 yards of beading; 13/4 yards of ribbon for the sash; 21/2 yards of narrow ribbon. Pattern cut in 6 pieces. Price, 50 cents. Sizes 4, 6 years.





No. 1779.— FROCK of linen trimmed with Irish lace inserts; having a separate guimpe. A wide ribbon sash tied low finishes the very long waist. The model requires 23/4 yards of material 27 inches wide, 1 yard of batiste 45 inches wide for guimpe and 1½ yards of ribbon. Pattern cut in 8 pieces including guimpe. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1782.— GIRL'S frock of linen, with effective scallop embroidered outline and separate guimpe. The model requires 3 yards of linen 36 inches wide for the dress, and 1 yard of embroidery 24 inches wide; ½ yard of lawn for the guimpe. Pattern, including the guimpe, cut in 16 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1796.— GIRL'S frock of linen with embroidered bands, made with two double box-plaits front and back, and a separate guimpe of all-over embroidery. The model requires 3½ yards of 36 inch linen, 1 yard of 20 inch all-over embroidery, ½ yard of lawn for guimpe and 1½ yards of lace edging. This pattern including guimpe is cut in 10 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1785.— GIRL'S frock of piqué with hand-embroidered collar, belt and cuffs. The front has three boxplaits with the opening under the one at the center front; one box-plait finishes the back. This model requires 4½ yards of piqué 27 inches wide. Pattern cut in 7 pieces. Price, 50 cents. Sizes 6, 8, 10 years.



No. 1781.— COAT of serge with trimming of black satin. At the front is a box-plait under which the deep shoulder cape terminates. The model requires 2½ yards of serge 50 inches wide or 5 yards of pongee 27 inches wide; 5% yards of satin 24 inches wide. Pattern cut in 9 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1797.— GIRL'S dress of embroidered batiste made with a surplice bertha and two flounced skirt. The model requires 8½ yards of embroidered flouncing 18 inches wide and 1½ yards of ribbon for the crush belt and rosette. Pattern cut in 15 pieces including a waist and sleeve lining. Price, 50 cents. Sizes 10, 12, 14 years.

# A VARIETY OF SMART MODELS FOR YOUNG WOMEN

No. 1704.— DRESS of broken diagonal serge which closes to the left side of the front with buttons. The three-quarter sleeve is cut all in one with the shoulder and fitted under the arm with a gusset. The skirt is habit back, with a seam over the hip, and an inverted plait at the center front. Two flat circular flounces are placed around the bottom skirt, at the sides and back. The materials required to make this model in medium size are 61/4 yards of serge 44 inches wide, and 21/2 yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 4 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt. This pattern comes in 14, 16, 18-year sizes.





No. 1828.—M ISSES frock of rose linen No. 1732.— D RESS of tussah linen which yards of linen 32 inches wide, 1½ yards No. 1835.— R IDING breeches of white closes at the left side. of lace 5 inches wide for the cuffs, collar white batiste. The simple waist with nine There is a yoke, collar, cuffs and jabot of and jabot, and 21/2 yards of lawn 24 inches small tucks is effectively finished with lace. Sleeve and shoulder cut all in one. wide for the waist lining. Skirt pattern Irish lace at the round neck line and the side closing has a frill edge which continues down the side closing of the skirt. Irish crochet buttons form a trimming line down the entire front of dress and on the sleeves. The skirt cut in 4 gores has an inverted plait at back, stitched hip depth. The model requires 61/2 yards of linen 36 inches wide; 2 yards of plaited frilling; 11/2 yards of banding for side front and collar. Pattern of waist is cut in 7 pieces; skirt pattern cut in 3 pieces. Price, 50 cents for waist or skirt.

No. 1777.— YOUNG girl's evening dress of bordered chiffon, over satin finished crêpe. The draped bodice is attractively trimmed with ribbons arranged in an odd way. The ribbon is placed around the waist, crosses at the back, is brought over the shoulders, lined under the belt and falls to the knees, where it is brought together in a bow. The front of the bodice is filled in with tiny plaited Valenciennes frills, and the cuff is made of all-over lace. The materials required to make this model are 4 yards of crepe, 36 inches wide, 4 yards of bordered chiffon, 42 inches wide, 5½ yards of ribbon, 5 inches wide, 1/2 yard of all-over lace, 20 inches wide, 12 yards of Valenciennes, and 13/4 yards of silk for the waist lining. Pattern cut in 14 pieces. Price, \$1.00. This pattern comes in 14, 16, 18-year sizes. The 18-year size is equivalent to a 36-inch bust



The skirt is three-flounce, attached to- cut in 3 pieces. Waist pattern cut in 13 gether under the hem and giving the ap- pieces including the lining. Price, 50 cents pearance of tucks. The materials required for waist or skirt. Pattern cut in 14, 16, to make this model in medium size are 7 18-year size.



SIMPLE LINES IN DAINTY FROCKS FOR MISSES SMART MODELS OF CROSS AND SIDE SADDLE HABITS AND NEW BATHING SUITS IN PRINCESS AND REGULATION EFFECT

No. 1825.—B ATHING suit of satin with No. 1834.—M ISSES riding habit of blue cheviot having a coat cut silk tie, and a detachable dickie with a high collar. The waist opens in the front and the sleeves are cut with the waist portions. The skirt also opens in front under the box plait, a similar plait being used at the back. Waist and skirt are joined together, the bloomers being separate. The model requires 41/4 yards of satin 36 inches wide and 2 yards of satin for the bloomers. Pattern is cut in 14 pieces. Price, 50 cents.

on Norfolk lines and a divided skirt. The jacket has a yoke and stitched straps front and back. The divided skirt has a seam over the hips in which pockets are inserted, and opens at the center front. The model requires 534 yards of material 48 inches wide. Pattern of coat cut in 14 pieces; skirt pattern in 6 pieces. Price, 50 cents for coat or skirt. Sizes 14, 16, 18 years.

approved lines. The pads set in can be of suède, kid or linen. They close at the center front with five buttons and have an extra inside seat which may be made of heavy linen or chamois. This model requires 21/4 yards of material 36 inches wide, or 17% yards of material 44 inches wide; I yard of chamois or linen for seat; 1/2 a yard of suede or kid for pads. Pattern is cut in 10 pieces. Price, 50 cents.

No. 1833.—SMART riding habit of checked linen in gray and black. The single breasted coat is cut on semi-fitting lines with sleeves set in without fulness and is finished with narrow collar and revers and button pocket flaps in strict tailored style. The skirt is after the safety side saddle style. The model requires 5 yards of material 36 inches wide. Pattern of coat is cut in II pieces; the skirt pattern is cut in 15 pieces. Price, 50 cents for coat or skirt.

No. 1816.—BATHING suit of black satin with a soutache embroidered front panel, and collar and cuffs of black and white polka dot satin. The model is in princess style fitted in at the waist by tucks. The front closing buttons on the left side, the model requires 61/2 yards of satin 36 inches wide; 1/2 yard of polka dot satin for collar and cuffs. Pattern including bloomers and waist lining, is cut in 15 pieces. Price, 50 cents.







No. 1792. WALKING costume of gray serge with trimming of black and white checked serge. The bodice portion and sleeves are cut in one piece with underarm gussets. The front breadth, closing with a long line of gun metal buttons, is in one piece. The back has a one-piece panel and the sides are belted. The skirt is slashed at the front to reveal an under portion of the contrasting material which also forms a triangular inset in the waist, as well as collar, cuffs and belt. The model requires 4½ yards of plain material 36 inches wide; 11/2 yards of checked material; 31/2 yards of silk 36 inches wide for waist and skirt foundation. Pattern cut in 16 pieces, including waist and skirt foundation. Price, 50 cents for coat or skirt.

No. 1787.—COSTUME of pongee with tucked chiffon collar and undersleeves. The waist has a diagonal closing which fastens with flat buttons. The skirt continues the diagonal closing line to hip depth then has a stitched center seam. The skirt has a seam on either hip, and a circular flounce. Both the back of the waist and the back of the skirt are cut on a fold of the goods. The model requires 81/2 yards of pongee 27 inches wide; 21/2 yards of silk 24 inches wide for lining; 1/4 yard of chiffon for collar and undersleeves. Pattern of waist cut in 17 pieces; skirt pattern in 4 pieces. Price, 50 cents for waist or skirt.

No. 1824.—FROCK of cotton voile trimmed with Alençon lace. The bodice has a plain upper part cut with kimono sleeves which have underarm gussets. The lace frill trimming hangs over the slightly bloused lower part of the waist. The sleeves are slashed up part way and piped. The under puff is attached to the lining. The skirt is cut with a panel front and back, the sides being in one piece. This model requires 43/4 yards of 45 inch material; 11/4 yards of 36 inch material for lining; 11/2 yards of lace; 1/4 of a yard of batiste for sleeve puffs and collar. Pattern of waist including kimono waist lining, cut in to pieces. Skirt pattern cut in 3 pieces. Price, 50 cents for waist or skirt.

No. 1758.—A SIMPLE dress of cotton grenadine. The skirt has a shaped panel, back and front, and the effect is scant. Sufficient fulness is given by means of a box plait effect at the back. The bodice is made with sleeves cut in one piece with the shoulder, and closes at the center back. Draped belt, which forms a bib effect at the front. The materials required to make this model in medium size are 91/2 yards of velvet 24 inches wide and 21/2 yards of silk 24 inches wide for the waist and sleeve lining. Waist pattern cut in 12 pieces including waist and sleeve lining. Skirt pattern cut in 6 pieces. Price 50 cents for waist or skirt.





# THESE FETCHING LITTLE MORNING FROCKS ARE OF SMART AND ORIGINAL DESIGN

waist, including linings, cut in 14 pieces. waist or skirt. Skirt pattern in 7 pieces. Price, 50 cents for waist or skirt.

No. 1809.—COSTUME of brown tussah belt and a frilled batiste chemisette. The made with waist and slightly bloused waist, cut in one with sleeves cut in one and fitted with an sleeves with a gusset, closes low at one underarm gusset. The draped revers side and has a fitted peplum with a box form a hood effect at the back and the plait at the back. The chemisette openhigh girdle is in braided design to cor- ing has a cross strap of serge fastening with respond with the sleeve trimming and wide one button. The skirt, opening at the left band on skirt. The skirt opens on left side, is cut with a box plait at the back. side of front and is cut with seam over The model requires 5 yards of material 48 each hip and a flounce below the knees inches wide; 21/2 yards of silk 24 inches to which are attached 4 bias folds and a wide for lining; 1/2 yard of batiste 48 straight braided band. The model requires inches wide for chemisette, also 1/2 yard of 51/2 yards of 40 inch material; 3 pieces of insertion; 1 yard of satin for collar, belt guimpe braid; 21/2 yards of silk 24 inches and covered buttons. Pattern of waist, inwide for lining; 1/2 yard of all-over tucked cluding lining, cut in 15 pieces. Skirt patnet for yoke and collar. Pattern for tern cut in 3 pieces. Price, 50 cents for

No. 1802.— SMART morning frock of silk serge which closes to No. 1793.—C OSTUME of white serge the left side of the front, and has a collar, with black satin collar and rever and cuffs of striped silk. The vest

is of chiffon and the buttons are serge covered. The skirt is made on a three piece foundation of silk, to which is attached a two piece flounce, on the fold, back and front; and has a tunic cut in two pieces. The bodice has sleeves cut in one piece with the shoulder, with an underarm gusset. There is no seam at the back. The materials required to make this model are 41/2 yards of serge 36 inches wide, 41/2 yards of silk 24 inches wide for the waist lining and skirt foundation, 1 yard of striped silk and 1/4 yard of chiffon. Waist pattern cut in 14 pieces. Skirt pattern cut in 6 pieces. Price, 50 cents for waist or skirt.

No. 1756.—SMART house dress of fine cheviot which fastens down the center front with tiny buttons. The skirt is slightly gathered at the waist line and has a box plait panel at the center back. The deep hem is turned and stitched on the outside. The bodice has sleeves cut in one piece with the shoulder. The materials required to make this model are 5 yards of material 48 inches wide, 3/4 yard of silk 24 inches wide for the sash and tie and 21/2 yards of silk for the waist and sleeve lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 15 pieces including the lining. Price 50 cents for bodice or skirt.

No. 1770.—S MART costume of citroncolored linen with black satin trimming. The waist has a surplice closing with an inner vesting of black satin. The broad collar is of the satin. The skirt is in six gores with a seam over each hip and has three shaped flounces. The materials required to make this model in medium size are 4 yards of linen 24 inches wide for the bodice, 6 yards 24 inches wide for the skirt, 1 yard of satin 24 inches wide, 1/2 yard of lace 22 inches wide, and 21/2 yards of silk 24 inches wide for the waist lining. Waist pattern cut in 16 pieces. .Skirt pattern in 5 pieces. Price 50 cents for waist or skirt.

No. 1801.— DRESS of 46 inch bordered material with filet of all-over embroidery. The skirt is gathered at the waist line, closes to the left side of the front with buttons and hangs open from the knee down with plain material placed underneath. The bodice has a kimono sleeve with a gusset underneath, and on the shoulder is a band of the bordered material which extends from the neck to the end of the sleeve. Revers and collar also formed of the border. The materials required to make this model are 41/2 yards of bordered material, 1/2 yard of all-over lace 20 inches wide and 21/2 yards of silk 24 inches wide for the waist and sleeve lining. Waist pattern cut in 15 pieces including lining. Skirt pattern cut in 3 pieces. Price, 50 cents for waist or skirt.



No. 1775.— DRESS of silk serge in brown and tan, trimmed with hand embroidery. The kimono sleeves, which are finished with a turnback cuff, fit snugly under the arm by means of a gusset. The bodice closes at the center back, the bib reaching over and fastening under the left arm. The six-gored skirt has a broad front panel cut in one with the front half of the belt, the back panel being cut in one with the, back half of the belt. There is an inverted plait over each hip, stitched flat, and the skirt opens over the left hip. The materials required are 23/4 yards of brown material, 36 inches wide, 33/4 yards of tan material, 36 inches wide, and 21/2 yards of silk, 24 inches wide, for the waist and sleeve lining. Waist pattern cut in 12 pieces. Skirt pattern in 4 pieces. Price, 50 cents for waist or skirt.

No. 1773.—SMART street dress of serge, with a black satin drop skirt. At the back there is a broad shaped panel which is stitched to below the hips and from there hangs loose from the skirt. The bodice is made with a kimono sleeve, fitted with a corset, and has a shirred chemisette and inner cuff of marquisette. Epaulettes of black satin. The gown closes at the side. The materials required to make this model in medium size are 33/4 yards of material 46 inches wide, 11/2' yards of satin for the flounce, epaulettes, belt and buttons; 1/4 yard of marquisette and 31/2 yards of silk 36 inches wide for the waist lining and drop skirt. Waist pattern cut in 16 pieces; skirt pattern in 6 pieces, including the lining. Price 50 cents for waist or skirt.

No. 1823.—FROCK of all-over embroidery in combination with pale blue linen and an all-over tucked n.t chemisette. The upper part of bodice is cut in one piece with the upper part of the sleeves. The lower part and revers and cuffs as well as the band and back panel of the skirt are of contrasting material. The skirt buttons over to the right side and has a seam over the hips. The buttons on waist and skirt are of Irish crochet. The model requires 6 yards of all-over embroidery 36 inches wide; 21/4 yards of linen 36 inches wide, 1/2 yard of all-over tucked net 24 inches wide; 11/4 yards of lawn for kimono waist lining. Pattern of waist, including one-piece kimono waist lining, is cut in 11 pieces. Pattern of skirt in 5 pieces. Price, 50 cents for waist or skirt.

No. 1804.—STREET dress of fine serge with revers, cuff and skirt trimmings of black and white striped surah. The skirt is a three-gored model with a seam over each hip and one at the back. The bodice draped in surplice effect has sleeves cut in one piece with the shoulder and fitted with a gusset under the arm. The materials required to make this model are 5¾ yards of serge 50 inches wide, 1½ yards of striped silk 24





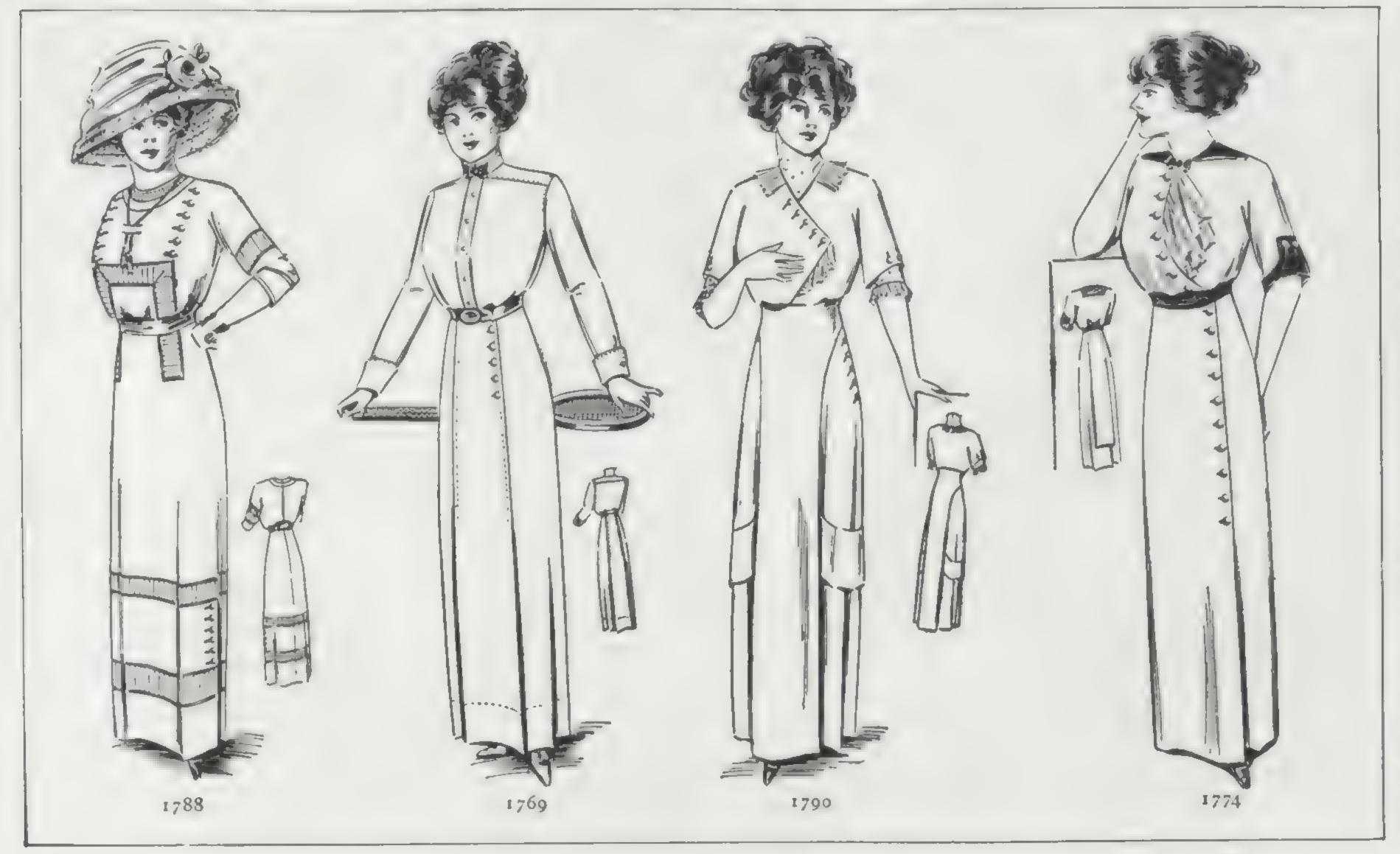
inches wide, I yard of all-over lace 20 inches wide and 2½ yards of silk 24 inches wide for the waist and sleeve lining. Waist pattern cut in 15 pieces including the lining. Skirt pattern cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1788.— COSTUME of navy tussah, trimmed with self bands of tucking outlined with bias folds. The waist opening at back, is cut in one piece with sleeves, which have an underarm gusset. The skirt is a 3 piece model, has a seam over each hip and is trimmed with tucked bands. Dull silver cord and tassels finish the bodice. The model requires 7 yards of material 44 inches wide; 2½ yards of silk for lining. Pattern of waist, including lining, is cut in 14 pieces. Skirt pattern cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 1769.— PLAIN tailored shirtwaist and skirt of white linen suitable for tennis. The waist is made with an extra yoke and the sleeves are set in without fulness. The skirt, which is cut in six gores, fastens to the left side of the front, and has box plaits front and back. The materials required to make this model are 3 yards of material 36 inches wide for the waist, and for the skirt 4 yards 36 inches wide. The pattern of the skirt is cut in 4 pieces, the waist in 9 pieces. Price 50 cents for waist or skirt.

No. 1790. — DRESS of plain foulard with yoke, collar and cuffs of allover lace and plaitings of lace. The waist is cut with sleeves in one piece with the bodice and fitted with a gusset under the arm, and is made over a lining to which the yoke and cuffs are attached. The skirt has a seam over each hip and a box plait panel front and back which continues into high-waisted girdle effect. A circular shaped band holds the fulness at the knees and the skirt opens over the left hip. The materials required to make this model are 71/2 yards of material 36 inches wide, 3/4 yard of allover lace 22 inches wide and 21/2 yards of silk 24 inches wide for the waist and sleeve lining. Waist pattern cut in 11 pieces including lining. Skirt pattern cut in 6 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 1774.— DRESS of linen, with collar, cuffs and belt of black satin. The bodice closes at the front with a sloping line which meets the skirt opening. A side frill trims the front, and the sleeve is cut in one piece with the bodice portion and fitted with a gusset. The skirt has a seam over each hip, and at the back a separate panel. The materials required to make this model in medium size are 9½ yards of linen 24 inches wide, 1½ yards of satin, 1½ yards of lace, and 2 yards of silk 24 inches wide for the waist lining. Waist pattern cut in 14 pieces. Skirt pattern cut in 4 pieces. Price 50 cents for waist or skirt.





SMART TAILOR MADES DISTINGUISHED BY DRAPERY LINES AND CONTRAST-ING TRIMMINGS OF STRIPED AND EMBROIDERY SILKS

No. 1819.—COAT suit of brown tussah of material 36 inches wide, 1½ yards of linen with revers faced in crochet lace, ¾ yard of rose satin. Patthe shoulder front and back, is slightly or skirt. cutaway and fastens high with one large button. The skirt is a 6 gored model with a plain front panel gore and a box-plait in 4 pieces. Price, 50 cents for coat or skirt.

No. 1820.— COAT suit of gray mohair with shawl collar and cuffs of black and white striped satin. The coat and sleeves are cut in one piece with a separate under-arm piece. The coat is slightly gathered into a high waistline to which is attached a narrow belt and fitted peplum with pocket flaps at the sides. Small gun-metal buttons fasten the peplum. The skirt is a two-piece model opening over the hip. The gores are cut on a fold front and back. The model requires 6 yards of 36 inches wide. Pattern of coat is cut in 9 pieces; skirt pattern in 2 pieces. Price, 50 cents for coat or skirt.

No. 1831.—COAT suit of white linen trimmed with Irish crochet lace panels and rose satin faced collar and revers. The coat has kimono sleeves, which have an underarm section. The hack of the coat has a center seam, and the fitted peplum is finished by a cord at the raised waistline. Handsome crochet lace forms a panel trimming in peplum and on either side. The model requires 7 yards pieces. Price, 50 cents for coat or skirt.

black and white stripe foulard. The short tern of coat cut in 8 pieces; skirt pattern coat cut on semi-fitting lines has seams to cut in 3 pieces. Price, 50 cents for waist

No. 1830.—COAT suit of navy serge with black satin collar, revers panel in back. The model requires 63/4 and cuffs. The semi-fitted coat has a sinyards of linen 36 inches wide; 1/2 yard of gle breasted closing which fastens low with striped foulard 36 inches wide, 31/2 yards a cut steel button. The collar is a broad of silk 36 inches wide for lining. Pattern sailor model in the back, and forms waist of coat cut in 8 pieces. Skirt pattern cut depth draped revers in front. The coat has seams to the shoulder back and front. The six-gored skirt which opens to the left side of the front under a plait, has a front panel of 3 plaits on either side the center front seam and has a seam on either hip. The model requires 6 yards of material 54 inches wide; 31/4 yards of silk 36 inches wide for coat lining; I yard of satin 36 inches wide for collar, cuffs and revers. Pattern of coat cut in 9 pieces. Skirt pattern cut in 4 pieces. Price, 50 cents for coat or skirt.

No. 1821.— COAT suit of navy blue fou-lard with trimmings of linen 45 inches wide; 5% of a yard of satin striped blue and black foulard and collar, cuffs and jabot of écru Venise lace. The high waisted coat is slightly bloused and has a fitted peplum. The side closing fastens with buttons of old silver and is finished with straight, waist depth revers of the striped material piped on the edges. The skirt is cut in 5 pieces, consisting of a tunic fastening at the side front and in spiral outline over an under skirt of striped foulard. The model requires 4 yards of plain foulard; 21/4 yards of striped foulard each 36 inches wide; 11/4 yards of lace for collar and cuffs; 2 yards of silk 36 inches skirt front and also squares for the wide for lining; 34 yard of lace for jabot; sleeves. The opening of the four-gored 11/2 yards of silk 36 inches wide for skirt skirt, which is seamless at the back, is to lining. Pattern of coat including lining, one side of the panel which has 3 plaits cut in 15 pieces. Skirt pattern cut in 5



# DAINTY CONCEITS IN SMART LINGERIE

No. 1840. — PRINCESS slip with a deep flounce. Narrow embroidery is used at each seam and as a finish to the armholes and neck. A wide beading heads the deep embroidery flounce. The materials required to make this model are 5 yards of lawn 36 inches wide, 31/2 yards of Valenciennes 4 inches wide for under flounce, 5 yards of insertion, 21/2 yards of narrow Valenciennes, 11/2 yards of beading 5 inches wide, 3 yards of ribbon 5 inches wide, and 21/2 yards of embroidery 18 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

scalloped edges on neck and sleeves and

eyelets through which ribbon is run to draw up the neck. Yoke at back. Hand-embroidered designs on front and sleeves. The model requires 41/2 yards of material 45 inches wide. Pattern is cut in 4 pieces. Price, 50 cents.

No. 1679.— A NIGHTDRESS which closes at the center back. It is made in Empire style, and has a flounce with a slight train. Inserts of Valenciennes form a trimming outline for the square neck, and stripes on the very high waisted bodice and short puff sleeves. The materials required are 51/2 yards of batiste 45 No. 1846.—NIGHT GOWN of batiste inches wide, 12 yards of insertion and 1 with hand-embroidered yard of Val. edging. Pattern cut in 11 pieces. Price, 50 cents.

# 1837

#### No. 1837.— COMBINATION open draw-ers and corset cover, trimmed with hand embroidery and escalloped edges. Eyelets are worked around the neck through which ribbon is run. The drawers fit smoothly around the hips. The materials required to make this model are 21/4 yards of batiste 45 inches wide,

% of a yard of beading, 3 yards of narrow ribbon and 1 yard of 11/2 inch ribbon. Pattern cut in 3 pieces. Price, 50 cents. Embroidery pattern may also be procured for 50 cents.

No. 1666.—A N underskirt of China silk finished at the armhole and neck, with a very narrow beading and Valenciennes. Such a garment in China silk, which launders without ironing, is extremely practical for long journeys, espe-

cially for a European tour, where one's traveling is often hurried. The knickerbockers shown in the cut are gathered and finished with hemstitched flounces. These may also be of the China silk. A bow of ribbon ties at the front through two embroidered eyelets. The material required

to make this model in medium size is 17/8 yards of silk 36 inches wide. Pattern cut in 1 piece. Price, 50 cents.

No. 1753.— A FRENCH "chemise de nuit." Made of white batiste. embroidered by hand, and trimmed with inserts of Valenciennes. The short waist line, which is pointed at the back, is indicated by beading through which ribbon is run. The square neck line is quite deep and below the insertion there is an exquisite design of fine embroidery. The sleeves are



#### FINE LINGERIE WITH EFFECTIVE LACE AND HAND · EMBROIDERY

lace trimming. The materials required are in charming design. The sleeves are cut 4 yards of batiste 45 inches wide, 71/2 yards circular without fulness at the top. The of lace insertion, 2 yards of broad edging, model requires 43/4 yards of batiste 45 11/2 yards of narrow edging, 11/4 yards of inches wide, 31/2 yards of insertion, 51/2 beading, and 2 yards of ribbon. Pattern cut yards of lace edging. Pattern cut in 3 in 7 pieces. Price, 50 cents.

pieces. Price, 50 cents.



No. 1855.— DRAWERS of batiste with No. 1841.— NARROW princess slip of trimmings of lace medallions set close together and ribbon run lingerie dress. Lace insertions and medalthrough eyelets and tied at the sides. The lions trim. The materials required to make model requires 11/4 yards of material 45 this model are 41/2 yards of batiste 45 inches wide; 11/8 yards of beading; 21/2 inches wide, 21/2 yards of lace 3 inches yards of lace medallions; I yard of ribbon wide, 134 yards of narrow lace, I yard of 1 1/4 inches wide. Pattern cut in one piece. Price, 50 cents.

No. 1784.—NIGHTGOWN of fine batiste No. 1783.—NIGHTGOWN of batiste with with five tiny tucks at the center front and insertions of dainty lace dered with lace inserts. The sleeves are

narrow insertion, and 10 medallions. Pattern is cut in 5 pieces. Price, 50 cents.



set in separately and are held in, as is the fulness at the front of the gown, with ribbons pulled through embroidered eyelets. The model requires 41/2 yards of batiste 45 inches wide; 21/4 yards of lace insertion; 13/8 yards of lace for sleeves; 11/2 yards of edging for neck; 31/2 yards of ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1691.— A N easily made nightdress with sleeves cut all in one with the rest of the garment. There are but two seams, one at either side. The neck and sleeves are finished with a hem, through which ribbon is run. This model requires 31/2 yards of batiste 45 inches wide. Pattern cut in 1 piece. Price, 50 cents.

No. 1838.—S EMI-FITTING combination undergarment, the upper part of which closes at the back, the lower part being umbrella drawers, which may be left open, or closed. It is made of batiste with beading at the seams, and lace trimmed. The model requires 31/2 yards of batiste 45 inches wide, 4 yards of lace, 31/4 yards of lace insertion, 31/2 yards of narrow beading. Pattern cut in 5 pieces. Price, 50 cents.

No. 1791.—COMBINATION corset cover and drawers of batiste with lace and insertion. The corset cover is a circular model, the back cut on a fold. The drawers are also circular. The model requires 21/2 yards of batiste 45 inches wide; 4 yards of lace 3 inches wide; 31/2 yards of insertion; 2 yards of lace edging; 11/4 yards of beading. Pattern cut in 3 pieces. Price, 50 cents.





No. 1730. NEGLIGEE of white crepon trimmed with inserts of cream-toned Valenciennes and two widths of edging, and finished at the neck with a black velvet bow. The sleeve and shoulder are cut all in one, and there are no seams excepting under the arm. The materials required to make this model in medium size are 3 yards of material 45 inches wide, 9 yards of lace insertion and 131/4 yards of lace edging. Pattern cut in 1 piece. Price, 50 cents.

No. 1832.- NEGLIGEE of crêpe de chine trimmed with lace insertion, made without seams over the shoulders and cut all in one piece lengths which are shirred in at the waist line. There is a slight train at the back, but the gown is short at the front. The insets at the front and back are of rose-colored taffeta, as are the rosettes which trim at the waist-line. The model requires 9 yards of 36-inch material, 73/4 yards of lace, 21/4 yards of China silk 27 inches wide for waist lining, 3% of a yard of lace 10 inches wide for bodice insets front and back. Pattern cut in 7 pieces. Price, 50 cents.

No. 1754.—A CHARMING room gown of pale pink Henrietta cloth with a large collar and undersleeves of dotted batiste and lace. This model is made with a yoke, from which the material hangs in loose, straight plaits. The materials required are 51/2 yards of material 36 inches wide, 2 yards of embroidered batiste 36 inches wide, 61/2 yards of lace insertion, 10 yards of lace edging and 3 yards of ribbon. Pattern cut in 8 pieces. Price, \$1.

No. 1814.— NEGLIGEE of pale blue chal-lie embroidered in self color around neck and on turn-back cuffs. The model is in one piece lengths belted into a raised waist-line by a stitched belt run under loops. The opening is at the side front fastening at the neck line by cord and loops. The sleeves are without fulness set in under a tuck. The back is cut on a fold. The model requires 7 yards





#### ARTISTIC DESIGNS IN SMART NEGLIGEES AND BOUDOIR ROBES



cut in 7 pieces. Price, 50 cents.

deep revers and turn-back cuffs, daintily trimmed with Valenciennes. This model is cut with a seam at the center of the back, and one at either side; and has short sleeves cut in one piece with the shoulder. The wrapper fastens to the left side of the front with three ribbon bows. The material required to make this model in medium size is 7 yards of cachemire 40 inches wide. Pattern cut in 5 pieces. Price, \$1.

No. 1818 .- A TTRACTIVE "bonnet de front by means of black ribbons tied is fitted to the head by a straight band, size are 5 yards of ribbon 31/2 inches wide,

of challie 36 inches wide. The pattern is over which is draped a pale pink moiré ribbon. Flowers of deep écru lace are placed at the sides and at the back, being No. 1590.—A N attractive negligée of pale exceedingly long at the side and quite short blue cachemire which has at the back. At either side, directly over each ear, is placed a cluster of tiny roses, daintily wrought of pink chiffon and silk, with leaves of shaded green ribbon. The model requires 3/3 yard of net, 3/4 of a yard of ribbon 5 inches wide, 11/2 yards of lace 8 inches wide, 2 bunches of rosebuds. Pattern cut in 4 pieces. Price, 50 cents.

No. 1592.— NOVEL tea jacket made en-tirely of ribbon and lace insertions. It is fitted to the figure at the nuit." made of écru net through embroidered eyelets. The materials with a floral pattern in rose and green. It required to make this model in medium

8 yards of lace insertion 31/2 inches wide, and 11/2 yards ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1842.—SHORT negligée of crèpe de chine worked in hand embroidered designs and fastening at the neck with a ribbon bow. The model shows the same line effect back and front, the back pieces however being caught together, while the front is open. The model requires 21/4 yards of material 34 inches wide and 1 yard of ribbon. Price, 50 cents.

No. 1817.— DAINTY boudoir cap of fine white net, Valenciennes and ribbon, which fits snugly to the head. The top of the cap is of the net, while the edge is formed of a four-inch deep band of Valenciennes turned back over a broad blue satin ribbon, which ties in a large bow at the center back. This cap would be equally becoming with the bow worn at the front. The materials required are 5/8 yard of net 27 inches wide, 7/8 yard of lace 4 inches deep and 2 yards of ribbon. Pattern cut in 3 pieces. Price, 50 cents.

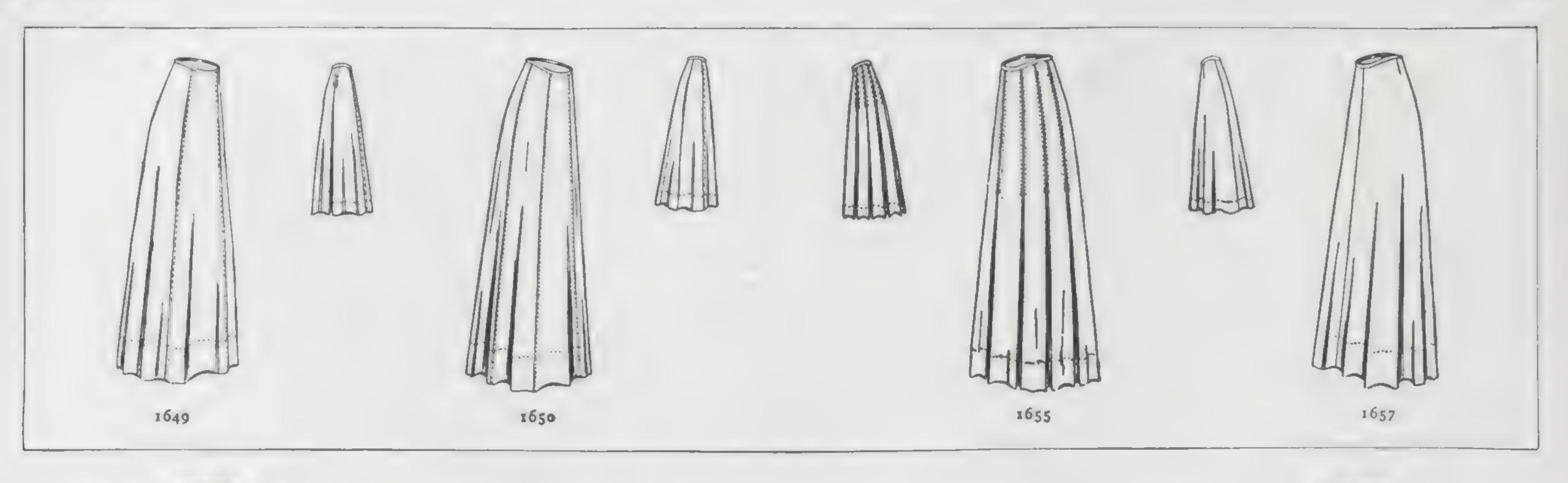
#### THE NEW MODES IN THE TAILORED SKIRT

No. 1649.—FIVE-GORED skirt with an inverted plait at the back. This model is specially good in wash materials, as it does not lose its shape when laundered. The material required to make this model in medium size is 31/8 yards of material 40 inches wide or 23/4 yards of material 50 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1650.— A SEVEN-GORED habit back skirt which closes to the left side of the front. To make this model in medium size 334 yards of material 36 inches wide are required. Pattern cut in 4 pieces. Price, 50 cents.









No. 2655.— STRAIGHT box-plaited model which closes at the middle back. This style of skirt is adapted for the soft, clinging fabrics so much in vogue this season. The material required to make this model in medium size is 6½ yards 36 inches wide or 4¼ yards 50 inches wide. Pattern in one piece. Price, 50 cents.

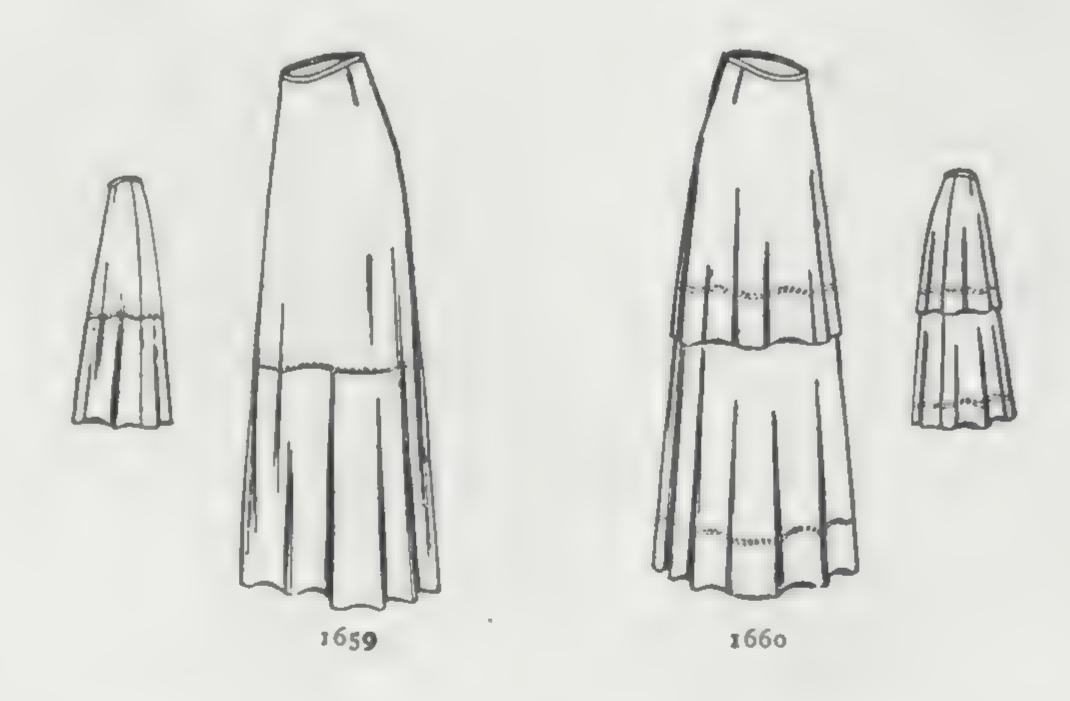
No. 1657.— CIRCULAR skirt with a habit back. There is a seam at the front, one at the back, and a dart at each hip. Material required to make this model in medium size is 23/4 yards 52 inches wide or 3½ yards 40 inches wide. Pattern cut in one piece. Price, 50 cents.

No. 1659.— SKIRT with a one-piece circular flounce. Such a model is very practical, since it gives the close-fitting hip lines and also allows ample fulness at the bottom in the circular flounce. The upper part has a seam over each hip with a dart at either side. The material required to make this model in medium size is 4 yards 36 inches wide or 23/4 yards 50 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1660.— TWO flounce skirt with a dart at each hip. The flounces are circular attached to a three-gored foundation. The materials required to make this model in medium size are for the foundation 2¾ yards of silk 36 inches wide, and for the flounces 3¾ yards 45 inches wide or 4¼ yards 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

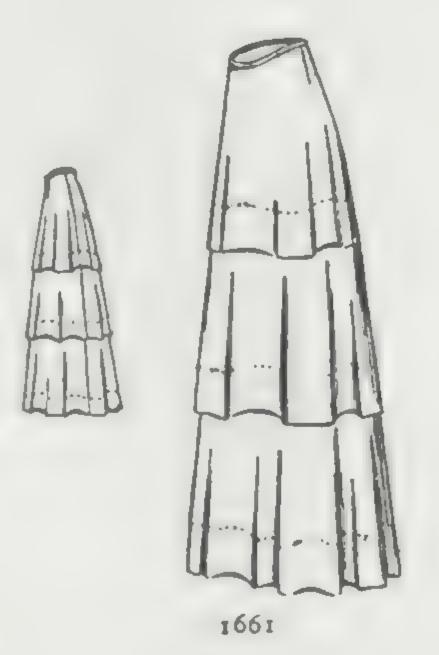
No. 1661.—THREE circular flounce skirt, on a 3-gored foundation. The top flounce is fitted by means of darts on the hips. Materials required to make this model in medium size are, for the foundation 234 yards of silk 36 inches wide, and for the flounces 45% yards 45 inches wide or 5 yards 36 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

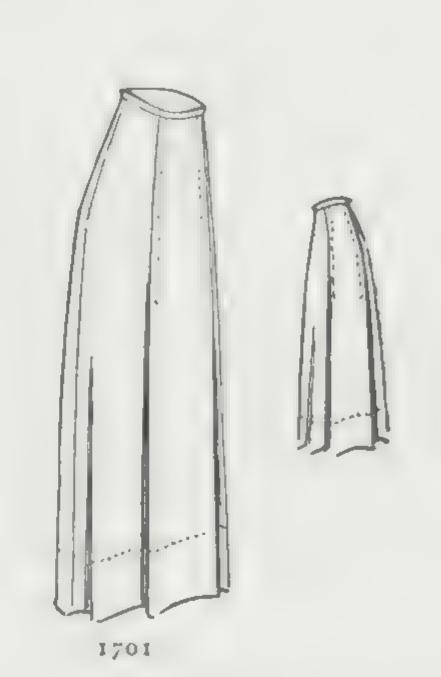




SMART MODELS

of the SEPARATE SKIRT







No. 1701.—S IX-GORED skirt with a broad box plait at the front and at the back, and seam over either hip. Opens to the left side of the center front under a box plait. Skirt measures 2½ yards around the bottom. The materials required to make this model in medium size are 2½ yards of material 50 inches wide. Pattern cut in 4 pieces. Price, 59 cents.

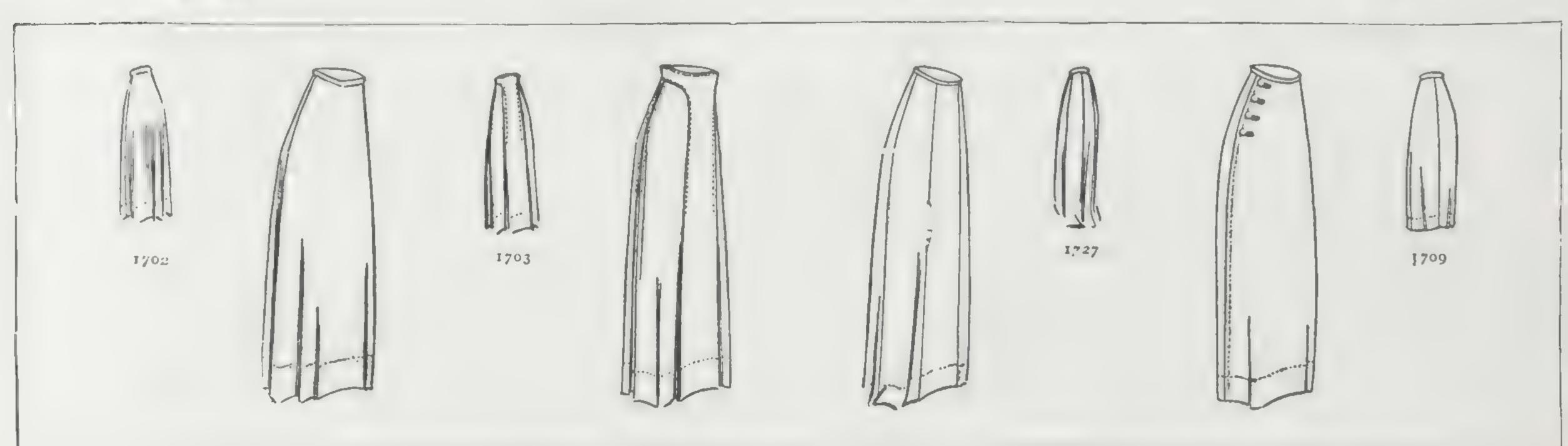
No. 1702.— A TWO-GORED skirt with a seam over each hip—the opening being at the left side. This makes an excellent tailored model for satin, serge or linen. This skirt measures 2 yards at the bottom. The materials required are 2½ yards of material 50 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

No. 1703.— A SIX-GORED skirt with a broad front panel cut in one with the front half of the belt; the back panel being cut in one with back half of the belt. There is an inverted plait over each hip, stitched flat; and the skirt opens over the left hip. This skirt requires 3¾ yards of material 50 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1727.—L ONG, narrow seven-gored skirt which measures 2 yards around the bottom. This style of skirt is excellent in the soft, clinging fabrics so smart this season. It is also very practical for a foundation or skirt lining. This model requires 3½ yards of material 45 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1709.—N ARROW skirt, with three buttons over the hips, which measures 13/4 yards around the bottom. There is a seam over either hip and one at the center back. Closes on the left side. This model requires 2½ yards of material 40 inches wide. Pattern cut in 2 pieces. Price, 50 cents.







No. 1726.—BLOUSE of fancy silk, with yoke and cuffs of lace, and bias folds and buttons of plain silk. The sleeve is cut in one piece with the shoulder and fits snugly and comfortably by means of a gusset. There is no seam excepting under the arm. This model requires 11/8 yards of material 36 inches wide, 1/2 yard of lace 24 inches wide, and 1/4 yard of silk 24 inches wide, cut on the bias. Pattern cut in 3 pieces. Price, 50 cents.

No. 1698.—BLOUSE of fancy striped silk with a jumper effect of chiffon, trimmed with soutache. The sleeves on both under and over blouse are cut all in one piece with the shoulder, and fitted under the arm with a gusset. The materials required to make this model in medium size are 3 yards of silk 24 inches wide and 11/4 yards of chiffon 45 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1815.—E FFECTIVE blouse of crèpe de chine shirred in cords at the neck and sleeve edges. The sleeves, which have gussets under the arms, are cut in one piece with the bodice portion which opens at the back. There are no seams over the shoulders. The cord shirring finishes at the front of the neck line with a loop design and cord and tassels knotting in front form an effective outline. The model requires 15% yards of material 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1697.—RLOUSE of crêpe météore, No. 1723.—RLOUSE of white French trimmed with bands of size are 11/4 yards of chiffon 45 inches materials required to make this model in 50 cents.

voile, laid in tucks. It Persian trimming, edged with a frill of closes at the front with a double frill edged gold lace. The upper bodice and sleeve with lace. The sleeves are lace trimmed are tucked and cut all in one. The mate- and finished with a deep cuff edged with rials required to make this model in medium a frill which falls over the hand. The wide, 11/2 yards of trimming and 2 yards medium size are 3 yards of material 36 of lace. Pattern cut in 3 pieces. Price, inches wide and 7 yards of lace. Pattern cut in 7 pieces. Price, 50 cents.







No. 1768.—F RENCH model of gray satin with detachable chemisette of silver mesh. The bodice opens in front and is belted in at the waist by a heavy silk cord. The V guimpe is also outlined by silk cord. The sleeves have seams over the shoulders and puffs at the elbow. The materials required to make this model in medium size are 11/2 yards of satin 45 inches wide and 11/2 yards of net 45 inches wide. Pattern cut in 4 pieces.

No. 1813.—SHIRT waist of striped madras cut on smart tailored lines. The blouse is slightly gathered front and back to the shallow yoke. The sleeves are set in without fulness under a stitched tuck and are finished with turned up cuffs. Much bright color is worn this season, and striped marquisette waists of red and white, also blue, green, taupe or black with white, are exceptionally smart. The deep band turn-over collar is of the madras and is detachable. The model requires 31/4 yards of striped material 36 inches wide. Pattern of waist is cut in 9 pieces. Price, 50 cents.

No. 1767.—THE bib portion of this blouse is of silk, while chiffon is used for the yoke, the draped sleeves and side portion. The materials required to make this model in medium size are 11/4 yards of chiffon 45 inches wide, 11/2 yards of silk 36 inches wide for lining, 1/8 yard of silk, 20 or 24 inches wide. Pattern cut in 5 pieces.







1698

AFTER CLEVER PARISIAN MODELS

EFFECTIVE BLOUSES IN SMART DESIGNS

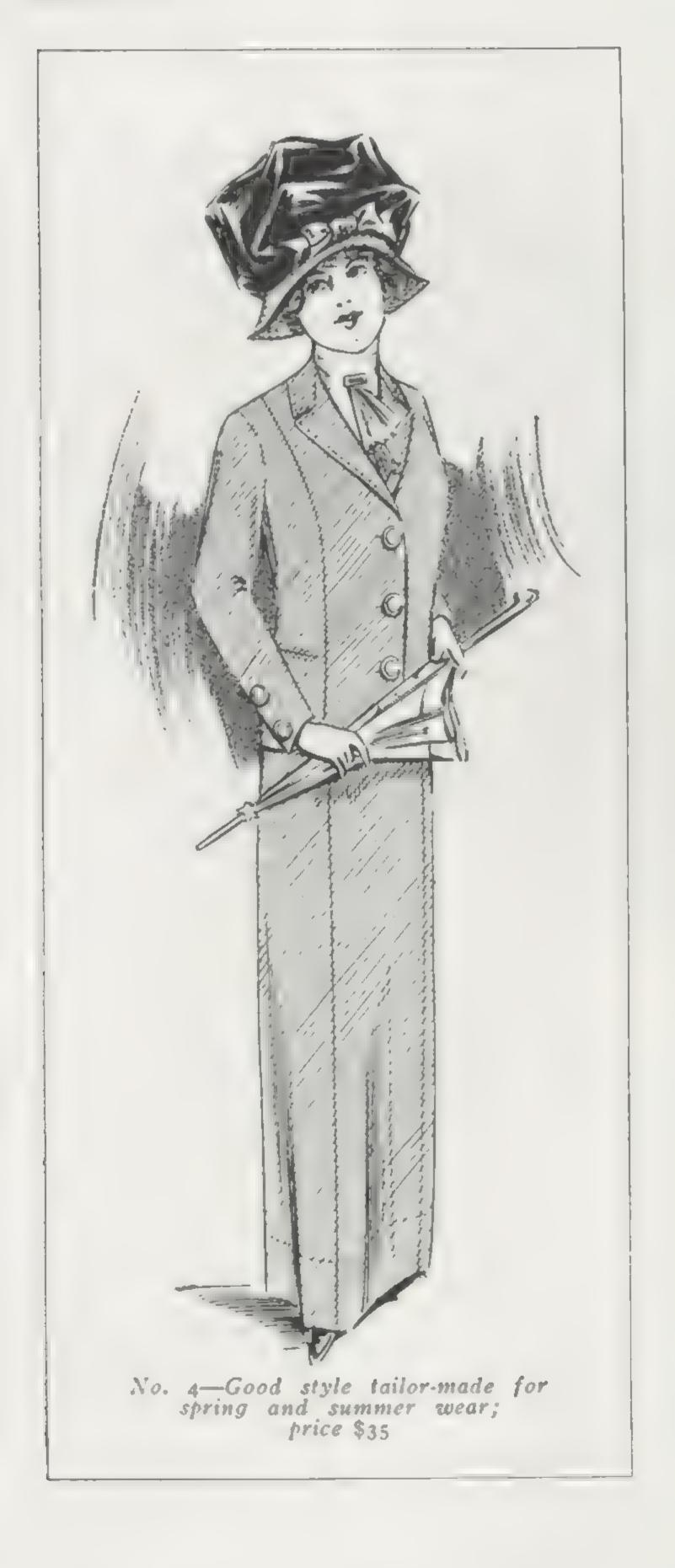


No. 1847.—TRANSPARENT wrap of No. 1848.—E VENING coat of satin fluid, chiffon, finished at the bottom with a deep band of gold lace, placed a large draped rever of chiffon which starts under the chiffon. A heavy silk cord is from the shoulder seam and is weighted by placed around the waist, and cord is also large tassels. The left armhole is outlined used as a finish for the sleeves and draped by a band of trimming, the same banding collar. The wrap closes to the left side of being used for cuffs. There are seams at the front, the right rever draping over the left one. This makes an ideal and picturesque wrap for warm days and is suit- medium size are 31/2 yards of satin 48 able for the debutante or her mother. The inches wide, 21/4 yards of chiffon 48 inches materials required are 61/2 yards of chiffon wide and 21/2 yards of trimming. Pattern 45 inches wide, 31/2 yards of lace 12 inches cut in 8 pieces (the right and the left sides broad and 51/2 yards of cording. Pattern of the front are both given). Price, one cut in g pieces. Price, one dollar.

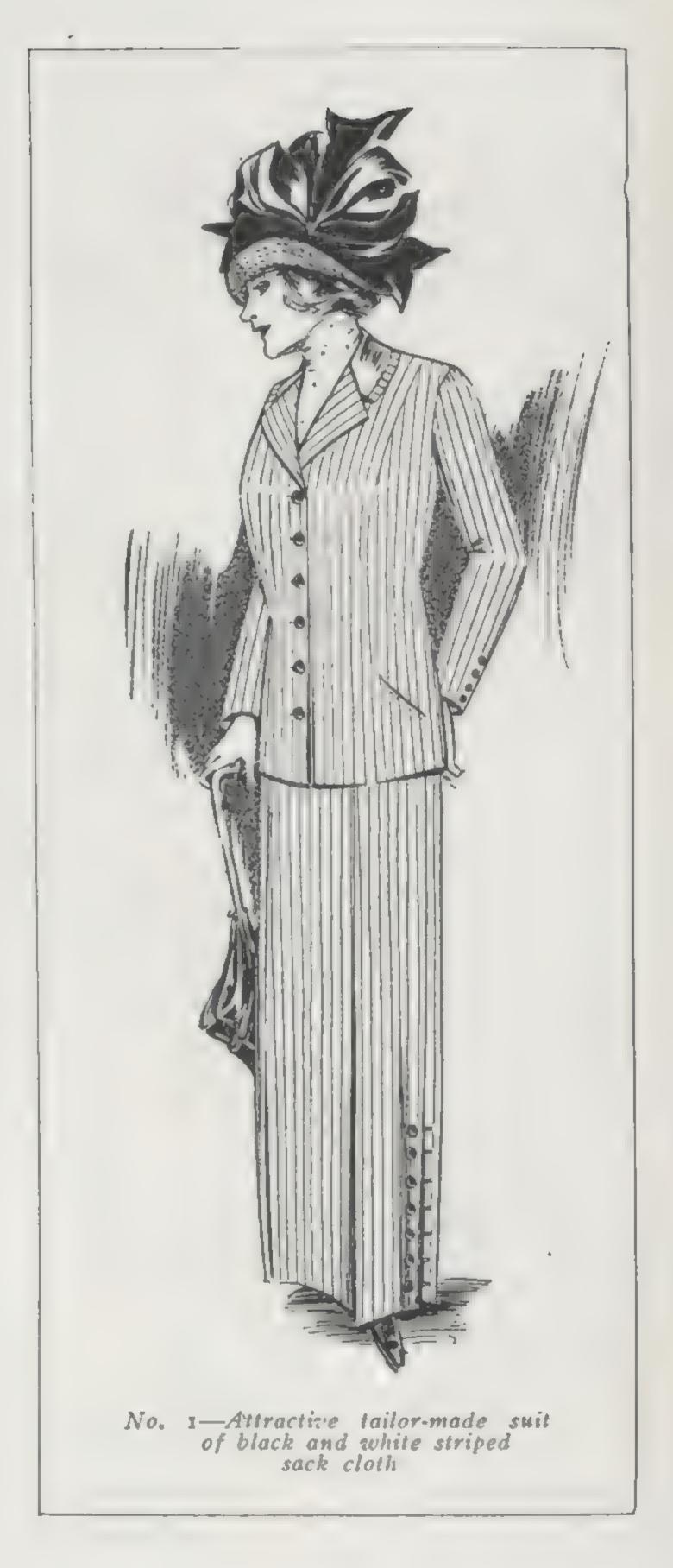
with full sleeves of chiffon and either side and none at the back. The materials required to make this model in dollar.











The Ready-made Tailored Suit

— Tub Polo Coats — Smart

Blouses—The Newest Garter

HE silhouette in the new gowns remains much the same, the skirts are narrow and the kimono sleeve is still much in evidence. The waist-line is slightly raised in the gowns as well as in the newest French tailor-made suits, and in these nothing is more noticeable than the short, jaunty length of the coat. Another interesting note is the striped weave or fine stripe used in the smart imported materials. The little basque or short tunic, the broad collar, the fichu, and other features of simple character have been adopted by the leading Paris dressmakers and in the spring costumes and suits play a prominent part.

Sketch one shows an unusually smart tailor-made suit of black and white striped sack cloth. Its clear, crisp lines immediately attract, yet withal the effect is not that of stiffness, but of grace. The short jacket is semi-fitted and is fastened down the center front by six round pearl buttons. Over each hip is a small slit pocket. Black velvet on the collar, stopping at the revers, gives a touch of black which is becoming to every face. The cuffs on the sleeves are rather odd—as on the outer side they fasten with button and buttonhole. Cn the skirt a novel button and buttonhole effect is shown. On each side of the front panel is an inverted box-plait starting at the knees, and on each edge are buttons and buttonholes, which make an unusual decoration. This suit is lined with a good quality of white satin, and in every way is most desirable. The price asked is \$45.

#### A FRENCH MODEL IN BLUE SERGE

In the second sketch the model is typical of the high waist and jaunty length of the coat now in vogue. The skirt hangs from a high inside belt, is short and narrow, with a panel back and front. On the bottom, starting from the panel, is a straight shortness of the coat is accentuated by the band of the material, narrow in front and satin band on the bottom, which fits closely deep in back. Three little black satin but- around the hips, and by the broad sailor tons are placed on the upper end of the collar, finished on the edge with heavy band, where it meets the panel. The lines cording. Seven large buttons, placed near of the jacket are particularly graceful. The together, fasten the jacket at the side front. livery this year. They are less expensive panel effect on the skirt is carried out on

the panels. This on the coat forms a basque effect and gives the high waist-line. The collar is long and rolling, and at the base of it is a single button, the only fastening on the coat. The sleeves are plain, and on the cuffs is repeated the shaped band and buttons. This model is made in both black and dark blue serge, with a satin lining in color to match. The price is \$39.50.

#### MOIRÉ AND SATIN IN COMBINA-TION

Many different materials are being used for the more elaborate spring suits. Satins, both plain and striped, elaborately braided, are popular, and are to be had in a variety of styles. Moiré suits trimmed with satin are shown in exclusive shops and are exceedingly smart for the matron. A model of this kind is No. 3, developed in black moiré and satin. The

lent and the style very good. It is well worth the sixty-seven dollars which is asked for it.

#### FOR UTILITY WEAR

For an everyday utility suit what can be better than the plain little model sketched in the fourth illustration? It is strictly tailored and has unusually good lines. Such a style is always in good taste and almost without exception becoming. The straight gored skirt is made quite short, and though it has the narrow effect it is not tight, for at the back is a double box-plait panel

three large buttons made of the material. The deep rolling collar is particularly adapted for spring and summer wear, and gives long lines to the otherwise short jacket. The mannish sleeves and cuff, on which are two pearl buttons, complete this smart tailor-made suit selling for \$35.

SEMI-READY GARNITURE A FEATURE OF THE SPRING STYLES

Beaded waistings promise great success for the coming season. They were novelties last summer, and because of their popularity large orders were placed for de-On the plain sleeve is a deep cuff of satin than they were at first. Semi-ready the coat, as is also the shaped band between shaped to correspond to the collar. The robes are displayed in all the shops skirt is six-gored, circular, and hung from in a great variety of material, color and a high inside belt. A twelve- price. White porcelain beads embroidinch band of black satin piped ered on chiffon or net can be had at very with heavy cording trims the modest prices. Figure five illustrates a bottom of the skirt. The ma- garniture made of cotton net embroidered terials of this suit are excel- with white porcelain beads costing only \$7.95. Imagine the daintiness of this in pale rose tint decorated in the prettiest floral design of beads and worn over a fine batiste or marquisette blouse. And not its least attraction is the ease in which anyone, no matter how inexpert with her needle, may make one. They come all shaped and beaded, and are even marked where the underarm seam should be, so that all one has to do is to sew up the seam, put on fastenings in the back, and one has for very little labor a charming garniture. These beaded waists can be had in all colors and are worn with jacket suits of silk and satin.

#### WASHABLE POLO COATS

New spring polo coats have arrived from which gives the necessary ful- London, looking so fresh and smart that ness around the feet. The one is immediately attracted to them, and jacket is semi-fitting and fast- a glance at the price tag brings forth the ens down the center front by exclamation, "Only twenty dollars!" for



supporter

that is the mark on them. These coats widens to a square just below the bust line; have the usual long lines and are less on each side of the panel is an insertion of clumsy than those in heavier material. filet net. Several fine tucks are on the They are made with a shawl collar and a shoulder, and here again on the top of belt which goes only across the back. One the sleeves is repeated the same design in of the many advantages of these coats is that they may go right into the wash tub as often as is necessary without affecting their shape or the cloth. But they are apt to shrink a little, so for this reason it is wise in ordering to get a larger size than one usually requires.

#### A CORSET FOR DANCING

Nowadays when fancy dancing is so much a fad of the fashionable woman, it is most necessary to have a corset that is comfortable and at the same time one which gives graceful lines to the figure. Such a model has just been designed by one of the best corset houses in New York, and is really a most excellent and novel idea. It is made of French coutil and rubber webbing and has very few bones-in fact, only eight are used, and these are placed so artfully that, while they support, they in no way hamper any movement of the body. The bust is extremely low; over the hips and in back the corsets are very long, but the rubber webbing on each side expands and contracts with the movements of the body and gives freedom for every motion. It is closed at the back and laces in front without hooks. Four pairs of good garters are attached to hold the corset in place. This model is made to order only, and ranges in price from \$12 up—the more expensive ones being made in a better grade of material.

#### MARQUISETTE BLOUSES

continues to hold its popularity this spring above, and both fasten on the outside of -even the fine batiste and lawn blouses have taken second place to this pretty vet portion of each band come on the fabric, and it cannot be wondered at, when one considers its many advantages. Not only can it go into the tub and come out looking like new, but it also holds its freshness for an unusual length of time—so different from the linen waists, which look ruining the stockings. It is not necessary "mussy" in the first wearing.

attractive models. A blouse in one piece, stops the circulation, which causes cold of white marquisette, with Bulgarian embroidery giving a touch of color, has baby Irish lace edges on the three-quarter sleeves and square neck. Starting at the neck is a panel of Bulgarian embroidery that

No. 3-Moiré and satin were effectively combined in this model

Bulgarian embroidery.

Another in all white is also made with square neck and three-quarter sleeves. Irish lace edges the neck, and insertion an inch in width is used for joining the shoulder seam and continues down the upper part of the sleeve, giving the plain shoulder effect. Starting from the square in front are three short pieces of insertion, with a rose on the end of each, the middle piece being the longest. Below these is a pretty daisy design worked in white silk floss. The sleeves are attractively trimmed with tucks and Irish lace.

#### A NEW IDEA AND A GOOD ONE

No longer need we have "Jacob's ladders' and holes in the tops of our stockings, now that this new hose supporter has been placed upon the market, which is reproduced in sketch six, page 57. Many different arrangements have been tried before, but all without success. This, however, is a most ingenious contrivance, having neither grips nor clasps to pull or tear the most delicate stockings, and yet meets all the necessary requirements. Each band is made of two portions, one of elastic and one of velvet, and by its small slide it can be adjusted to any size. The straps joining the bands are made of elastic, and on the end of each is a gilt ring—the hook and eye is also of gilt. The bow is made of narrow satin ribbon in color to match. The adjusting is a very simple matterthe smaller of the two bands encircles the Marquisette, so much worn last winter, leg just below the knee, the larger one the leg by a hook and eye, making the velfront of the leg. The clasps of the corset garter go through the brass rings and any amount of tension may be put on these for the purpose of holding the corset in place, without the usual result of tearing and to wear the bands tight—in fact, it is not At \$9.95 there are several particularly only unnecessary, but also unhealthy, as it feet and many other ills. This novel garter fills a long-felt want and will be welcomed by every woman who wears fine stockings, for not only is it comfortable and pretty, but it is also economical. They are made in black, white, light blue and pink for fifty cents and one dollar a pair.

#### WHITE GLOVES FOR INFORMAL OCCASIONS

These are made to look like a soft doeskin, but they are in reality a fabric manufactured with a pliable, leather-like surface. Unless the inside of the glove, with its turned-in seams, is seen, one would never think that the material of which they are made is anything but a good skin. They wash very satisfactorily and do not tear, as do many of the cheaper grades of buckskin. They cost 75 cents a pair. A dollar variety is similar in appearance, but a trifle heavier, and hence more durable. These gloves will undoubtedly be much used for street wear this spring, many economically disposed persons having adopted them already.

#### DAINTY MULES

They are almost as extravagant in price as evening slippers, yet who can resist their daintiness plus the delight of a French heel, even for negligée? A \$6.50 style is of brocaded silk in all of the delicate color tones. The heel is covered with the brocade, and the padded lining is of soft satin in a matching color. These may be had absolutely untrimmed or with a narrow ribbon quilling and jaunty rosette bow at the upper edge. Another mule comes with an embroidery of minute crystal beads across the toe. The cost is \$8 a pair, in any color. If a particularly odd shade is desired, they will be made to order for \$1 more. A striking pair of mules is made of black velvet lined with scarlet satin. Costing \$6.50, they have the additional charm of being a practicable choice. In a subdued Persian silk, of Oriental effect, they are the same price.

#### BABY SLIPPERS

One dollar slippers in a baby style, for children that have just reached the shortdress age, are attractive in cut and material. Of a soft, comfortable kid, they come in black, tan, white, baby blue and

silk stockings to match, they make adorable i the pens, they are \$4. A pair of these inkfootgear for the youngest member of the wells, one with a red celluloid attachment family.

#### POKER CHIPS

Delightfully convenient stands of poker chips and playing cards come for from \$2 the chips, 300 in number. A handle at the In addition there are pages at the back for top makes it easier to turn about. Price use as a memorandum. The covers, in a cards and chips packed in the same way gift for any time of the year. (200 chips and two packs of cards) come as low as \$2.

#### AUTOMATIC INK-WELLS

come at a slightly higher cost. With little on a heavy glass stand, grooved to hold a boutonnière.

for red ink, on a long glass stand, is sold for \$10.



These come in very lovely covers for \$2 to \$13.50. The best style is seen in a re- each. Four lines are reserved for each volving redwood case with slits to hold day, and enough space is given for the two packs of cards and snug grooves for book to last five years, or about 1.825 days. \$10. A similar style in oak costs \$13.50. lustrous leather, are deep green, dark blue, Oblong stands of stained wood with the bright or dull red. This makes a charming

#### \* BOUTONNIÈRES

The French habit of wearing artificial boutonnières to match the costume seems For a man, these ink-wells of heavy glass never to be abolished, the only difference pink. They fasten by means of a narrow in a good, roomy size, are indispensable. each season being that a new style is strap about the ankle and are finished at. The upper part of the bottle is provided launched. Now, one smart shop that deals the front with a little wheel rosette of with a celluloid attachment, designed to entirely in French importations is showing self-tone ribbon. The same style may also keep the pen from slipping too far into the a little bunch of hard, button-like roses, be had in white buckskin. Larger sizes ink. These wells are \$2 each.. If placed each in a different pastel shade. Price \$1



# SMARTFASHIONS for LIMITED INCOMES

The One Sided Revers—Linen Gowns in Serviceable Colors—Shortened Waist-Line Continues—Tennis Frocks—Flower Hats

the coat is cut in one with the three-quar- V at the top with buttons and buttonholes.

OATMEAL LINEN SUIT The fourth sketch gives a model de- plaits. To simplify the coat, one might

antique blue crash with collar and cuffs in veloped in oatmeal linen, the coat on the moiré to match the suit. The buttons are order of the Russian blouse; the skirt very in linen crochet dyed blue. The top of smart with its upturned band slashed in a ter length sleeves and drapes down over Black girdle and cuffs are best for this the bust to meet the rather full skirt effect, neutral color. The shoulder pieces are which is put on with a cording of the linen. worked in rat-tail braid, a similar piece The model is quaint and distinctly French, running up the back and forming a yoke across the back. Between these two pieces of embroidery the material is laid in flat



This simple suit developed in crash has long rolling revers. Pattern cut to order; \$2

have it plain at the top without either embroidery or plaits.

WHITE LINEN TRIMMED WITH SATIN

A black and white combination was used for the original of the fifth drawing; its material was a very soft, pliable white linen of loose mesh trimmed with black braid loops and white buttons. A black satin vest was inserted inside the broad revers, and there were black satin pipings at the bottom of the coat and sleeves. The embroidery is in black cable cord. The skirt was a straight up-and-down one with a loose edge on the left side. At the bottom the loops and buttons were repeated.

#### PLAIN SUIT

Without pretension to much originality, yet smart, is the simple suit of the sixth sketch, in natural-colored crash. It is untrimmed, the buttons being also of the material. The long rolling revers are to be seen in numbers of spring models. The skirt is straight, but not particularly tight,

and has an inverted plait on the hips and also one in the back, these being stitched low, but left to flare a little.

#### TENNIS FROCKS

The smart little frock in the seventh illustration is of pale yellow linen, buttoning from neck to hem with white crochet buttons and finished at neck and sleeves with a flat collar and turn-back cuffs of batiste and lace. There is a linen girdle at the waist. The skirt, which is cut close and smooth about the hips, may have at the back either an inverted plait, a broad box-plait or a habit treatment. It is a splendid model for morning gowns or tennis use.

Another tennis frock is given in the eighth drawing. This one is in black and white striped linen, the stripes being placed crosswise for belt and cuffs, and again at the bottom of the



The one-sided rever is seen on many of the spring

costumes. Pattern cut to order; \$2

over-tight, hobbled look. The jacket is a simple little affair with a new arrangement of tape lace in a vest effect reaching from under the right of the rolling black moiré collar and fastening outside the collar on the left. Two points of lace run up over black cuffs and are tacked against the sleeve

SHORTENED WAIST-LINE CON-TINUES

at the elbow. In the back

the coat is square and loose

fitting.

Smart little frock buttoning from neck to

hem with crochet buttons. Pattern

cut to order; \$2

The first sketch shows a smart tailor-made

with this new feature. The suit is in tea-

colored ramie linen of coarse weave with

revers and cuffs in black satin and the

linen braiding to match the material. The

back of the coat is slightly longer than

the front, and has a middle panel which is

broader at the shoulders and slopes steadily

toward the waist, giving almost a pointed

effect. The fastening at the extreme left

is, as a rule, becoming to slight figures,

and the model is one of the most graceful

ABSINTHE GREEN FRENCH LINEN

weather suit than absinthe-a charming

shade of green-and in the dull-finished

No color is more delightful for a warm-

shown this season.

ing just below the right

knee and extending half-

way round the back, while

a second covers the left

side, leaving an opening

low on the right. This pre-

serves straight lines, and

yet with the flare of the

material as the wearer

moves has nothing of the

HE single revers is one of the

new fancies of the spring; these

one-sided effects mark a gown or

coat as being of the latest mode.

That the raised girdle is still to continue is evidenced by the third and fourth models of this week's sketches. The third is in

Green linen costume. Pattern cut to order, \$2



Blue crash suit. Pattern cut to order; \$2



Charming frock of black and white striped linen for tennis wear. Pattern cut to order; \$2

skirt. There is a rosette to fasten the belt, of the same material, centered by a black satin button, and a black satin tie finishes the Irish collar. There is also a removable dickie of Irish.

While on the subject of tennis dress, I will tell of a ready-made one which I consider a great bargain. It is a new model just brought out by a designer who has had great success with summer morning dresses. This one is a plain one-piece dress in soft, coarse-meshed linen, either white or colored, and buttons directly up the middle front with a hand-embroidered scalloping to outline the opening. Over the hips it is smooth and flat, and conforms to the high line of the moment by a cording which raises the skirt a little above the waist, but still preserves the curve of the figure. The sleeves are three-quarter length and are finished by a very pretty cuff of white organdie with a latticed stitching inside a wide hem. At the neck there is a flat collar of the same material and a black silk bow. The price is \$18, which is very reasonable with the amount of hand-embroidery entailed by the scalloping. In golden-brown linen it is lovely, as it is also in lavender and pavement gray. For those in mourning there is a little serge dress on the same lines, with a good contrast in the collar and cuffs of white organdie.

#### DESIRABLE COLORS IN LINENS

In choosing linens, either for suits or gowns, for a small wardrobe, it is of the greatest importance to select the colors with care, for nothing is more extravagant than linen dresses which fade easily, and for this reason the limited income should choose only neutral shades. The natural 'linens and the color known as oatmeal tan will the found most serviceable, as will : also dark violets, oark grays and browns. The coolors to avoid are delicate blues, lavenders, greens and pinks. White is always reliable, but, of course, it soils too easily in suits which must be worn going back and forth to town or for shopping. A violet linen suit with black satin trim-· mings will give any amount of wear, and it need not be cleaned the entire season. Remember that to buy cheap colored linens -is a poor investment, as even in the colors recommended, inferior dyes will not hold. Fortunately, faded and streaked linens can

be redipped at the dyers to either their original tint or an entirely new shade. This is not an expensive process and turns the garment out as good as new. Leftovers from last summer which seem hopeless can be excellently revived by this treatment.

#### SUGGESTIONS FOR SUMMER HATS

Home millinery in summer often meets with great success, as light materials and much worn; this is a style that is easily dainty colors accomplish good effects with- copied at home. A wire shape covered out much skill. I saw an imported hat the with mousseline serves for the foundation

left edge of the brim there is a small section turned up and caught with a very pale pink gardenia. A great splashing, rather flat bow of light blue satin ribbon is laid on the brim just a little to the left of the front. Nothing could be prettier than this and it need not cost much.

#### FLOWER HATS

Toques made entirely of flowers will be other day which can be readily copied at and on this can be sewn roses, violets,



Embroidery in black cable cord ornaments the cuffs and bottom of the coat of this model. Pattern cut to order; \$2

small expense, and gives one a most delightful model for wear with muslin gowns. The straw in the original was a fine cream color Milan weave, round in the crown and crown close-fitting around the head pordrooping in the broad brim. Any naturalcolored straw of suitable shape will answer for this. Over the entire hat was laid a cover of white lace, an expensive real lace in the original, but for which one can substitute any pretty, fancy net lace. It can be put on in three sections, two insertions for the crown portion and a wide edging on the brim left to hang over about two inches. At the top of the crown the lace arranged in shallow gathers as it follows water lily a little at the left. This was over the curve. The center top should be somewhat startling-but extremely smart. finished by a flat rosette of lace. On the These flower toques are lovely with thin

geraniums, etc. The most popular shapes for these toques follow the cap lines which were popular this winter—a rather pointed tions. Such a shape as this is covered solidly with flowers put on close together and supplemented by trimming, which is placed usually at the back. I saw a violet toque with a cluster of pink roses at the back, and another model has the hat covered in small pink roses with a black velvet butterfly posed low down and directly at the middle back. Purple velvet pansies were the flowers used in another importamust be pulled up on a drawing string and tion, with one great yellow-centered white

dresses, and a nice change from the widebrimmed picture hat. The colors of the flowers are charming as contrast with an all-white gown.

#### THE LINENS OF THE SEASON

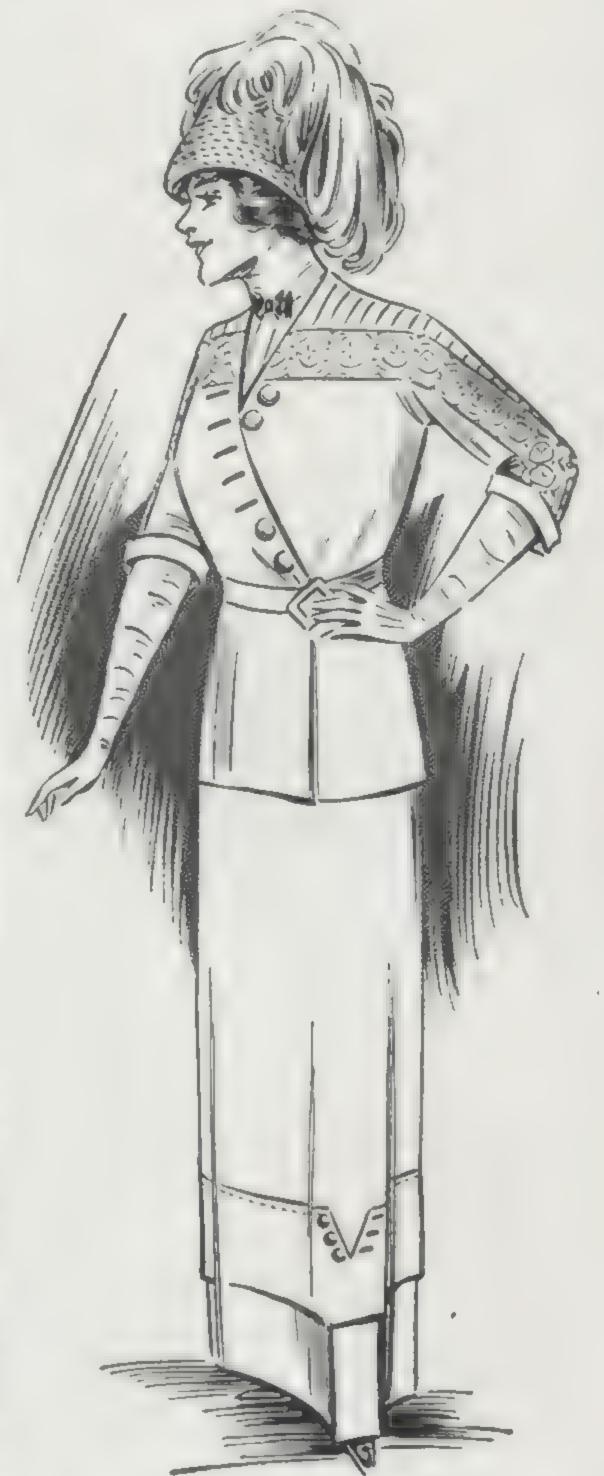
There is nothing very new in linens, either for suits or dresses; French linen is still by all odds the favorite. This weave has been popular for several seasons, so much so that no new handling of linen has been able to displace it. Almost everyone knows what it looks like—a fine close mesh with a very dull finish and only medium heavy in weight. It comes in the most delightful colorings, including all the standard shades, as well as in the latest tints. A great advantage, in addition to its particularly smart appearance, is that the colors are fast, and that they will stand almost any amount of exposure to the sun without fading. Readers of this column will find the dull violets not only charming to look at, but especially suited to their requirements. French linens in a 46-inch width cost 50 cents a yard.

Regulation Irish linens of medium weight come in all colors and are much used for both suits and dresses. These sell for 45 cents a yard, and are 36 inches wide.

Ramie linen is to be popular again. It is already well known, a coarse-meshed, very soft weave with a higher finish than that of French linen. In single width, that is 27 inches, it costs 25 cents, and there is a 46-inch width at 50 cents. Grassgreen, a dark, strong color, is admirable in it, as is also a French blue. Particularly serviceable is a grayish taupe color in ramie—a very good-looking shade that sells for 75 cents in a 45-inch width.

Among the fancy linens the novelty that promises to be most in demand is a black and white stripe, many of the French models being shown in it. The stripes come in all sizes and combinations in any width from a broad band to a mere line; it costs from 45 cents to 75 cents per yard.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown, in the regular stock sizes.



Lovely costume of linen; the coat fashioned on Russian blouse order. Pattern cut to order: \$2

# NOVELTIES FROM the PARIS SHOPS

A PRETTY novelty in wrist bags is made of embroidered peacock eyes, cleverly worked so as to reproduce the glistening, changing color effects of the real feathers. Fringed with iridescent beads, it is lined with rich silk of the same lovely changing tones.

At the same house are offered bags and reticules of
heavy Venetian lace; thick gold
thread embroidery outlines the
flower design, and under the
lace is laid gold gauze that
shows dimly through the transparency. So ft gold-colored
leather lines it, and heavy gold
cords, with long gold tassels,
serve to hang it over the arm.
Large turquoises are inset in
the gold mounting. Price one
hundred and fifty francs.

Particularly refined and desirable is a bag of black moiré (see illustration), lined with white leather. Perfectly flat, it has many convenient pockets hidden under its flaps.

hidden under its flaps. At a shop that caters only to the grande mondaine I saw three wrist bags of quite unusual beauty in simple, Louis Seize forms. One, shaped in a slightly oval round, is worked into a thick fabric with beads of pale blue and gold. A mingling of these beads with those of other colors shapes a large flower motif directly in the center. The reverse side carries the same colors in a slightly varied design. The second bag has a set, elongated design wrought in dull shades of blue beads. The Louis Seize mounting is finely ciselé. The third, mounted with silver carved into an openwork design, is of yellow brocaded silk, on which are worked flower wreaths in the finest of narrow ribbon work. The shape of this bag is rather long, round at the top, with the lower corners squarely finished. The distinguishing feature of bags of this period is the fermoir so easily worked by a pressure of the thumb. These three examples appeal especially to an ultra refined taste, so different they are from the elaborate, over-dressed bags of the genre art nouveau, displayed in ordinary shops. In beauty and workmanship they compare with museum pieces. Their price is quite startling, but side by side with them are other bags in leather, silk and suède in the new shades of the season, already in great demand, that are most moderate in price.

#### SMART RETICULES

Ornamenting a new suède bag are nail heads of shining marcassite—the beautiful old metal of the eighteenth century. On the dull black of the leather it is wonderfully effective. The flat leather handles of this bag are dotted

Quaint Persian Robes for House Wear— Specialty Shops for Veils and Neckwear— Umbrella Handles of Crystal Set With Jewels



These artistic robes d'intérieures, medieval in form, are made of exquisite hand-woven silks, wrought with antique decorations. The plaited underdress is called a "Scharazade"

with it, and it is elaborately worked into a large monogram. The price is sixty-five francs.

An embroidered reticule of velours de satin is lovely with its heavy gold-bead fringe and gold cords that shirr the wide opening. It can be bought for seventy-five francs. The shape is quaintly pleasing.

Attractive also is a sac of étoffe de style, slightly enhanced by bead embroidery. Heavy silk fringe adorns this, and it is hung by a silken rope with two heavy silk tassels. It is marked seventy-five francs also.

#### A VEIL SHOP

With the Chantilly lace veil discarded by smart women, new veils hold an especial interest. Under the arcade of an old street is one of the fascinating specialty shops of Paris—a shop that makes a specialty of veils of every kind and description. Here the newest veil novelties are displayed much earlier than they can be seen in the windows of the shops of the Rue de la Paix, where novelties are more jealously guarded from indiscriminate admiration and curiosity.

On a foundation of strong, fine net are large chenille oakleaf designs connected by smaller ones sprayed between. On smaller foundations are 'designs of butterflies and birds, outlined with chenille, in big and little dots. Pansy blooms and leaves form the design of another veil, and squares, rounds and ovals, composed of irregularly shaped chenille dots, mark the novel features of a third. The prices of these new veils range from eight francs seventy-five a metre to fifteen francs.

For those who persist in their liking for white lace veils there are new ones heavily woven in bird designs. One, of extreme elegance, measuring one metre forty long, is fifty francs. And white tulle, hand-run with silk floss, extremely beautiful, is seventeen francs fifty a metre.

#### LACE CRAVATS

With the spring return of tailored costumes for general daytime wear a new importance is given to neck wear. At a little shop on the same street I found a charming cravat bow to finish linen collars. Of baby Irish lace, a little over an inch wide, the bow is tied in two strapped loops, with two ends, five inches long, lengthened and finished by crocheted ball pendants (see illustration). The price is four francs.

Ranging from two to ten francs is a large variety of these fascinating lace cravats and lace and muslin jabots.

#### PERSIAN ROBES

There is always a fascination about robes d'intérieures and



Hexagonal umbrella handle; ruby top

Crystal and emerald handle, 250 francs

Flat umbrella handle set with red stones

Bag of black moiré lined with white leather

A pretty Irish lace cravat at 4 francs

Crystal umbrella handie with amethysis

Carved crystal umbrella handle

shop devoted exclusively to Persian gar- dred francs. ments and materials I found ready-to-wear a few wrinkles more or less.

company. Medieval in form, of rich the arm. Venetian red velvet, it hung in straight

The trailing tassels and the quaint little

Japanese sash are particularly smart

tea gowns, as they permit a more lavish this foreign house I do not know whether tic is the over-garment of display of personal taste than is permissible 1 was more shocked, or pleased, to find the in gowns and garments worn on the street counterpart of the medieval costume worn or in mixed company. A few days ago I by this pretty singer. Its price, in all made an interesting discovery. In a great colors and in velvet and silk, is two hun-

More easily adaptable to all figures are gowns so cleverly made that unless the the three garments shown in the illustraskirt is too long—a defect easily remedied— tions. On each figure is seen the same they fit the figure without the slightest al- plaited gown that may be worn with, or teration, so well are they designed and without, the overdress. The middle figure made. The neck is collarless and the shows it worn by itself, charmingly simple sleeves usually short and open, although and girlish. Cf fine soft Indian silk in sometimes they are long, being made tight every conceivable shade and color, it is to the arm in medieval style; and in this knife-plaited from the edge of the Moyencase they are lengthened or shortened by Age shaped neck to the hem. A wide belt of gold and silk embroidery, posed high un-A little while before my discovery of der the bust, adjusts to the figure. Si.k this shop I had attended a smart musical drawing strings follow the outline of the and greatly admired the costume worn by neck and, weighted with Venetian beads. a young woman who contributed her beauti- tie on each shoulder. Similar cords hold ful voice to the entertainment of the large the open sleeves together on the top of

The left figure of the group shows the lengths back and front; longer behind, it same gown worn under an over-garment dragged all about. The edge of the small. of black satin, richly embroidered in gold, square-cut neck was untrimmed, but Vene- and lined throughout with the same silk tian wooden beads marked the seams of of the plaited under-dress. Made somethe long sleeves and pointed over the what on the usual lines of the kimono, it knuckles, and the open sides of the scapu- is far more graceful in the back by reason laire breadths that flowed in one unbroken of a carefully gored middle seam that, line from neck to floor were held across a while outlining the figure slightly, gives a finely plaited panel, of dull pale green, by graceful flare at the hem. The price of bands of gold galon. How becoming it the over-garment ranges from two hundred a cool morning, or during was to the svelte figure and the dark beauty francs to three hundred and twenty-five. the rest hours of a busy of the singer; it had an air of originality, The little plaited dress alone, bearing the of individuality, that made it distinctive. name "Scharazade," is one hundred and While admiring the beautiful costumes in twenty. Even more picturesque and artis-

soft black satin shown on the figure at the right. The beautiful decoration of the border is stencilled in gold and pale colors, and dangling wooden beads follow all the edges. Cut all in one piece, the opening for the neck outlined with the stencilled border, and split to the hips on the side, this garment is peculiarly graceful. When the arms are lifted, the figure slightly outlined by the belt underneath is gracefully defined through its transparency. The price of this garment is three hundred and seventy-five francs.

For a hundred francs are white and delicately tinted kimonos, cut on these new lines, with open fronts, wide sleeves. and enchantingly lined. Becoming, they are also graceful and thoroughly practical for housewear over thin white gowns of day. For comfortable persons, who love to read in bed, are soft, short garments, warm, caressing to the touch as a feather, made of quilted white and tinted silk. Full enough to wrap easily, they have long, open sleeves and are comfortably lined. The price is seventy-five francs. Shorter bed-sacks, with less material, and only a little Persian embroidery decorating the neck, are twenty-five francs.

Crystal balls, large and small, gold and silver braid, and wooden Venetion beads in many colors are used in great quantities in the decoration of these really marvelous garments. Always

outlining the edges, they weight a hanging This is the same price. Rubies adorn the end, drag a point, and connect open seams. top of No. 1, and its sides are hexagonal. oftener it is painted by hand or sten- over with bright green stones, and the band ments seen in museums. All the silks used hundred and fifty francs. in their composition are hand-woven, Chinese silks, and the transparent mate- white gowning, the collection of jet ornarials, in weight and consistency resembling ments has become a fad. Worn in white mousseline de soie, are woven with an and blond hair, jet is far more effective odd little twill that makes them seem quite indestructible.

#### BIJOUTERIE

Decoration achieved by the use of enamel, jet, and semi-precious stones enters nowadays into all the pretty accessories of a woman's toilette and dressing table. Powder boxes of delicately colored enamel have a cover ornamented with the well-known and always liked bow-knot of the seventeenth century. Gold lined, this box is twenty-five francs. And at the same price are liny lockets measuring not more than one-and-one-half inches across, beautifully ornamented with colored enamelled flowers on a white ground. Set in the corner of a yellow tortoise-shell card-case is a tiny, gold-cased watch, elaborately carved over its small surface. While so tiny, for the convenience of carrying it in the hand, the works of this bit of bijouterie are of the best. The price is 250 francs.

#### UMBRELLA HANDLES

The colors comprised in the array of umbrella knobs shown in the illustrations recall the splendor of Biblical descriptions. There are changing opals, and topazes that seem to hold a flame of light; and the rosered of rubies, with the darker red of gar- corsage below a tiny guimpe of tucked, nets, in great cabochons, top cubes of shin- heavy white linen; a two-inch wide band



Sometimes the color design is embroidered; No. 2, also of pure crystal, is adorned all cilled on the material, like antique gar- at the bottom is of gold. This one is two

> Owing, apparently, to the prevalence of than any other ornamentation, though it has rather too sedate an air for young women. Jet butterflies strung on invisible wires, raised ever so slightly above the puffs of hair, seem to be floating in the air. Barettes and square-headed pins set with jet are wholly admirable. They caught the light and shone like stars in a dark night, in the black, dense hair of a young woman at a recent première. Pins of this kind are twenty francs, the barettes a little less in price, while the jet butterflies are fifty francs. White jet chains of large shining beads are forty francs; chains of smaller beads, of the same quality, are thirty francs.

#### SEEN EN PROMENADE

HIC and effective, a picturesque study in black and white, was the quaint silhouette of a slender blonde woman in a Directoire gown of black and white striped silk. Half a yard deep, the short skirt was hemmed with plain black velvet bordered top and bottom with a wide band of lace. Extremely long and tight, with the stripes circling the arms, the sleeves were cuffed with lace, and a narrow line of lace followed the edge of the little, short-waisted ing, transparent crystal. The melon-ribbed of black velvet, piped on each edge with shaped one of clear crystal, lace, belted it, fastening in the back under flecked with bits of purple two big, lace-rimmed, black velvet buttons. amethysts, is two hundred A long chiffon scarf of black and silver francs. (No. 4.) The knob wound her throat, the ends dropping over with flat sides, and smaller, her shoulders. Her black hat was covered roughened on the top with by a mass of white ostrich plumes of varysmall, flaming red stones, is ing lengths. Under it her blonde hair fell one hundred and seventy-five softly, covering temples and ears, and, francs. (No. 3.) Quiet and after the manner of the eighteenth cenrefined is No. 5, all of crystal, tury women, she held her immense white with garlands cut in its sides. maline must high under her chin.





And this is our dainty Maude Adams—a pathetic little figure in the fine feathers of Rostand's gallant cock. Alas!

#### SEEN on the STAGE

Miss Adams a Grotesque Misfit in Chanticler — A Success at the New Theatre—Mr. Holbrook Blinn's Boss Is a Living Character—Sire Lacks Interest

DMOND ROSTAND'S much-dis-cussed "Chanticler" has crowed in English for the first time on in English for the first time on any stage, but the effort was a feeble one, although the occasion marked the American première of the play. For months New York has been interested in the promised production and the selection of the person to whom the principal rôle was to be entrusted. When an assemblage of distinction gathered at the Knickerbocker Theatre to judge the work and the capabilities of those appearing, chief attention was naturally focussed upon Miss Maude Adams, cast for Chanticler.

In this instance the prevailing belief that in the theatre "the play's the thing" did not hold good. The public's desire to inspect for itself the general qualities of the undertaking as a whole was manifest; but, above all else, the whispered prelude to the raising of the curtain was, "Can she do it?" It must be recorded that Miss Adams failed signally to look, speak or act the character.

Nevertheless, despite this and the fact that the play ceases to interest beyond a commonplace degree after the first act, "Chanticler" will be remembered always as the one play of the dramatic season of 1910-

Seats sold at five times their regular prices, and many who tried vainly to purchase the coveted bits of pasteboard were greatly disappointed. Ever since the first night the Knickerbocker has played to capacity, and had not the fire authorities of the city decreed otherwise hundreds of standees would have fringed the edges of the audiences at each subsequent performance as a bit of eager human decoration.

Those who saw "Chanticler" in Paris, where it was, of course, acted in French, and whose opinions must be respected, say that its literary quality is its salient merit. In the original text, which took the author some seven years to complete to his satisfaction, there is spun a fanciful embroidery of philosophical observation. Vainglory, cynicism, pedantry and personal vanity are some of the undesirable human attributes punctured by the shaft of Rostand's keenly pointed lines. Naturally, in a play replete with symbolical characters, that is further steeped in allegory, dramatic progression is difficult.

This was found to be the case in France, where "Chanticler" was frequently given outside as well as in Paris, and within a comparatively short time after its produc-11 which was distinctively sensational, tion the public had virtually pronounced feminine stride-

the play a bore. With every advantage nothing more. Now and then she spoke resting with the original work, the produc- with an effort at authority, but there was ing company having been engaged with special care for the fitness of each player for his or her particular rôle, it is easy to imagine how difficult must have been Mr. Charles Frohman's task in securing an adequate translation for English-speaking use and a capable dramatic personnel.

In the first respect complete failure resulted through Mr. Louis N. Parker's adaptation, his text being devoid of poetic charm and literary distinction. Had nothing else interfered this fact alone would have been sufficient to consign the play to oblivion. But there were other handicaps, notably and foremost that of Miss Adams's unsuitability for a rôle crying out for masculine virility and appearance. And as the fabric of the play was unfolded this handicap not only robbed Chanticler of all his stage effectiveness, but it likewise interfered with the full representation of other characters, which could not be given their true value because of the absence of the contrast intended by the author.

Miss Adams is, without doubt, a most popular player. She is essentially feminine, her personality having to many a peculiar

charm, difficult to define, that projects itself with exceptional favor across the footlights. In many rôles Miss Adams has won success, but whenever she has essayed a part that demanded vocal or physical strength she has not satisfied. Those who have already heard her delivery of the prologue to "Chanticler" must have noticed her frailty, and as she stood before the curtain, clad in her flowing white gown, many have wondered how she planned to leap the gap that was to take her into the dramatic realm belonging solely to the opposite sex.

Unfortunately for Miss Adams—and her audiences - she found the distance too great for her capacities. She tried hard, and to a point that aroused sympathy for her efforts, but that was all. Instead of presenting a lordly, barnyard cock - of - the walk, Miss Adams was but a pathetic figure in a feathered costume. Many of her Hens topped her in stature, and most of them were far plumper. She trod with erect mein-a

not a single note of masculinity in her voice.

The cast of "Chanticler"

In the love scenes with the Hen Pheasant (Miss May Blayney) Miss Adams was too womanly to give them a semblance of reality; in fact, at times they touched the ludicrous. One wondered what would happen when Chanticler met the Game Cock in mortal combat, for the latter towered above his rival and bore every evidence of being the pompous cock which Chanticler was not; but owing to the ingenuity of the stage management, a ring was formed by the characters, at this juncture, and what took place within its confines was mercifully kept from the audience's view, as it would have been difficult to hold back roars of laughter at such a grotesque combat.

All this was bad enough, but the Ode to the Sun furnished the final misdirected effort in a weak attempt to reach a dramatic goal far beyond Miss Adams's reach. Her reading of the lines, her bearing and her gestures, instead of inspiring admiration for unequalled vainglory, aroused only pity for the physical tax that was all too evident, and amazement that she would consent to

> make such a spectacle of herself. Her quick inhalations of breath -snatched with machine-like regularitywere accompanied by gaspings audible in the farthest corner of the theatre. Instead of an ode of victorious acclaim it was almost in effect a plea for help; and when the self - confident Chanticler raised his voice in an order to the Sun to rise, the tones were grotesquely thin, weak and wanting in sonority.

Mr. Frohman probably has his own reasons for desiring his most popular feminine star to appear in the Rostand drama. Doubtless, Miss Adams has hers for consenting to do so. The effect is a travesty. Tyrone Power could have played Chanticler with telling effect, and he would not have dragged in a Scotch dialect to mar the effect of many spoken lines, as did Miss Adams.

By this time most of us know that Rostand's intent in "Chanticler" was to depict certain phases of French life through the utilization of birds of different feather, a rabbit, two dogs, a cat and six toads. In this case they flocked together. The watch-dog, Paton,



Copyright, 1911, by Charles Frohman As the Hen Pheasant, Miss Blayney is altogether charming as the fascinating coquette of the woodland

moderately well done by Arthur Byron, was the symbol of faithful loyalty; the Hen Pheasant represented feminine selfishness, unwilling to sacrifice her own desires to walk in the life path of Chanticler, whom she feebly loved; the Blackbird stood for trouble-making criticism, and was admirably played by Ernest Lawford; and the Peacock (William Lewers) was vanity personified.

Miss Dorothy Dorr's excellently interpreted Guinea Hen gave a fair idea of the pettiness of the ambitious social climber, and a character of diametrically opposite scope, the Nightingale, was quite human in a timid little way. The Owls, and other birds of the night, were symbolical of undesirable darkness, and but little better at heart than some of the daylight birds which assembled at the Guinea Hen's five o'clock tea, expecting to see Chanticler killed by the Game Cock.

There are subtle lessons to be learned from Rostand's play. Chanticler makes one plain when he discovers that the Nightingole's song and his own do not make the world go 'round. And so, finding that it is not his morning call that causes the Sun to rise, and with the beautiful Hen Pheasant—charmingly played by Miss Blayney wounded unto death, the humbled cock leaves the forest and returns to his barnyard to renew his duties in more contrite spirit.

Viewed as pure drama, "Chanticler" misses its mark by a long way. At times, even to the sensitively inclined, there is much that is not clear. To regard the dialogue and action with complete seriousness is not always easy, because it often assumes shape as a mere barnyard parade. The four acts which show the Interior of a Farmyard (The Golden Pheasant's Evening), On the Edge of a Hill (Chanticler's Morning), A Corner in a Kitchen Garden (The Guinea Hen's Day), and In the Heart of a Wood (The Nightingale's Night) are splendidly conceived and equally well executed, scenically. The costumes, too, are fine examples of the craft.

The unfortunate need for clothing the players in garbs that tend to obliterate personality made the tasks of the company more than ordinarily difficult, but this, of course, was to be expected. It is doubtful if the public will look upon "Chanticler" as anything other than a dramatic freak. In book form it takes on a different aspect, but on the stage, especially as presented by Miss Adams, it is unequal to its task of interesting and instructing.

#### A PRIZE PLAY

PRESTON Piper," piped its way to success her. at the New Theatre, where its this season has won such a cordial recep- nignant mien of the image, restores the its place, puts human love. tion, nor has any other merited the recognition accorded. The phantasy and poetic charm of this splendidly penned version of the Pied Piper of Hamelin will appeal to age and youth alike.

It is broad optimism presented in a fanciful vein and played by a company reflecting credit upon the organization of which it is an integral part. To be sure. Miss Edith Wynne Matthison, as the Piper, introduces feminine qualities where those of the opposite type should be offered, but in spite of this her interpretation of the character is convincingly strong. As a complete achievement—from the standpoints of playwright, producers and players-"The Piper" is one of the very first of the present season.

We have not had many poetic dramas in which dramatic and literary qualities have been so harmoniously interwoven. Few have presented a story of greater cumulative effect, despite some extended scenes largely devoted to dialogue. In "The Piper" there is symbolism clearly understood and fancy that makes no undue demand upon credibility. Miss Preston reveals an illuminative sense of the highest order, and for the admirable manner in which she has acquitted herself she deserves praise that needs little qualifying.

The action emanates from the failure of the villagers to pay the sum promised the Piper after he has rid the town of rodents. Angered at the parsimony, the stroller lures the children by the magic of his instrument and takes them in a body to the cave in the Hollow Hill. In their grief the townsfolk are unwilling that the Burgomaster shall retain his daughter, Barbara, and she is about to be sacrificed by being placed in



Kaelread's cloak is of purple velvet brocaded in silver

Miss Katharine Kaelread in "We Can't Be As Bad As All That." Miss

American première figured as the latest un- mination not to restore his young captives to

a convent as a nun, when the Piper again children to their homes. The moral pointed appears, and Barbara is restored to Michael, in that cross-ways scene—the shrine of the PEABODY'S prize play, "The one of the Piper's companions, who loves Saviour-is singularly beautiful and impressive. This scene is strongly dramatic in its But the Piper still holds to his deter- presentation. The silent rebuke of the "lonely figure" is eloquently effective in dertaking of the management of the art their parents. It is only after the pleading of showing the Piper the error of his course, playhouse. With the exception of "The Veronika for her lame boy, Jan, that the which, when changed, banishes from the vil-Bluebird," no work given at this institution stroller softens and, influenced by the be- lagers of Hamelin their selfishness and, in



Miss Emily Stevens, who plays the rôle of the wife in "The Boss," the third successful drama by Edward Sheldon

George Foster Platt, responsible for the production, deserves unstinted praise for his work. The scenes of the Hamelin Market Place (act one) and the interior of the Hollow Hill and the Cross-Ways were realistic, not alone in their structural and color ingenuity, but in the atmosphere created.

Carrying upon her shoulders the bulk of the performance, Miss Matthison proved conclusively that few players of her sex are within striking distance of her in rôles demanding superlative rhetorical power and that fine poetic spirit so difficult to grasp. Sentiment, buoyancy and easy grace were accurately denoted by Miss Matthison, who also easily rose to the demands of pathos. It was a finely colored and symmetrically rounded interpretation that lacked but one factor-masculinity.

Miss Olive Oliver, as Veronika, mother of the lame boy, was convincing, and Miss Dora Jesslyn played with feminine charm the part of Barbara. Frank Gillmore, in the character of Michael-the-Sword-Eater, and Jacob Wendell, Jr., as Cheat-the-Devil (the Piper's mountebank companions), contributed much to the performance also, materially assisted by the many others in the cast, of whom Miss Thais Lawton, Cecil Yapp, Ben Johnson and Master John Tansey were foremost.

#### BEAUTY AND THE BARGAIN

NYONE who is interested in psychology should make it a point to see Edward Sheldon's newest play, "The Boss," written for the first starring venture of Holbrook Blinn, and now at the Astor Theatre. The young author, who has already supplied two rather unusual dramas in "Salvation Nell" and "The Nigger," is a force to be reckoned with in the field of play-writing. "The Boss" is far from being a perfect work, and in some respects it is illogical, but it is cast in a virile mold and has that first dramatic essential, action.

Those who may disagree with Mr. Sheldon in his tenets will probably admit that his arguments are interesting, if not always convincing, and while he has put into the mouth of his principal character certain profane utterances, it must be confessed that by so doing he has added to the realism of the play. At all events, "The Boss" is a drama with a purpose, and while it gives the audience something to think about seriously, it also provides entertainment likely to appeal to a large part of the theatre-going public.

The issue at stake is the love of a successful contractor, in an eastern lake port, for the daughter of the most respected citizen of the city, whose social position is far above his own. Michael R. Regan (Holbrook Blinn) is a product of the slums who has graduated from the rank of bartender to contractor, and acquired a large fortune through his sharp business practices, which were helped by the power he exercises in politics. Regan has fallen in love with Emily Griswold and, forcing the firm of which her father and brother are the heads to beg for mercy, he offers a partnership as the price or his being permitted to marry the daughter.

The appearance of Emily at the moment matters have reached the crisis causes her to learn of certain conditions that can only be saved through giving her consent to the proposition, which she does with the understanding that she shall be Mrs. Regan in name only. Regan fulfills to the letter his part of the arrangement, which provides that the two contracting firms shall divide the business of the city and that neither shall interfere unfairly with the other; but the younger Griswold, determined to break his brother-in-law, incites the thousands of workers in the latter's employ to strike and forces him into a desperate business situation six months after Emily and Regan have married.

Then comes a series of swift-passing events, beginning with the Boss's refusal to accept the settlement terms submitted by his strikers; a mass-meeting at which the Archbishop, deserting his former boyhood friend, urges the men to refuse ever again to work for Regan; and an attack on Donald Griswold by an over-zealous ward henchman, which places the young contractor's life in the balance and lands the Boss in jail, accused of having instigated the crime. Mixed with these happenings are numerous incidents bearing closely on the big issue, the chief one being Regan's vain endeavors to break down the barrier between himself and his wife, who cannot tolerate his brutal methods and profane speeches.



Billie B.rke whose newest rôle is May in "The Philosopher in the Apple Orchard," a pretty playlet that raises the curtain for Susanne

The natural sequence to these events would be the separation of the mismated couple in the jail in the concluding act, as Regan suggests after he has shown his sympathy for his wife's Settlement work by assigning to her the mortgages he holds on the many workingmen's homes in the district he controls. But to send his audiences home with a satisfied feeling, Mr. Sheldon departs from the natural course to the one exactly opposite. Emily, happy in the knowledge that her brother will recover, and touched by the evidences of Regan's sake of effect, he regeneration, now discovers that she has a spark of love for this man, who is strong and fine in many ways, despite his unscrupulousness, and she takes him home with her when Regan is informed that "Porky" McCoy has confessed that it was he that was instrumental in felling young Donald Griswold.

As a fairly accurate picture of one phase of life, "The Boss" demands consideration, and it is a question as to whether Regan is any more culpable than the woman who has bargained herself into a position she but partly fills. James Griswold and his son, too, in their way, are none the less guilty of crime, though they pursue it after the fashion of the eminently respectable by appropriating funds for their business that belong to depositors in the banks

the elder man controls.

Mr. Blinn made Regan a living character so true to reality that it required no imagination to picture him as actually engaging in the strife that was being enacted on the stage. He spoke with the accent of the "tough," and his lines were delivered as though they were the spontaneous prompting of his mind, rather than dialogue that had been committed to memory. As much cannot be said for Miss Emily Stevens, as the heroine; she failed frequently in many particulars, too often being unconvincing in her portrayal of this inconsistent Emily Regan. Frank Sheridan's Archbishop Sullivan was splendidly done, also H. A. La Motte's Porky McCoy of the Fourth Ward, and most of the others played capably in their minor parts.

#### A LACK-INTEREST **PRODUCTION**

T is some time since Otis Skinner has had a part suited to his Dauphin of France, in which character he abilities. During recent years masquerades long enough to convince he has appeared in rôles that Countess de Saint-Salbi that her delusion previous efforts.

either belittled his resources or gave them so few opportunities that, for the has resorted to a theatricalism that is unpleasant to the intelligent among his audiences. In "Sire," an adaptation of Henri Lavedan's play made by Louis N. Parker, Mr. Skinner continues the tenor of his dramatic way. This thin affair offers little interest to anyone on either side of the footlights during its four acts, and as it stands there is not much to hope for it in the matter of permanency.

The material forming the substance of the play's fabric has no special merit, nor is it handled by the adapter with any degree of skill. The best that can be said for it is that, at times, it has a mild humor somewhat broadened by Mr. Skinner. If the intention of Mr. Parker had been to kill a given amount



Emily Stevens, as Emily Griswold, and Holbrook Blinn, as Michael Regan, in "The Boss."

Mr. Otis Skinner in "Sire." Mr. Skinner has again chosen a rôle of such of time, he could not have succeeded bet- tistic lines. Prior to Miss Van Studdiford's ter. The story brings an adventurer of appearance at the Herald Square Theatre boastful nature, named Denis Roulette, in "The Paradise of Mahomet" she was from his work as a wandering clockmaker heard here two years ago in "The Golden

that the Dauphin lives

is without warrant. tion. John Clulow, ing very hard. as Abbe Remus; Izwith skill and intelligence.

#### THE **PARADISE** OF **MAHOMET**

N occasion it has been possible to speak most favorably of the voice and singing ability of Miss Grace Van Studdiford. She has been donnas in operatta

to the position of Louis XVII, the missing Butterfly." It is to be regretted that during the interval this soprano has lost some of the excellencies which characterized her

Miss Van Studdiford may not have been in her best form on the opening night of It is an ingenious "The Paradise of Mahomet," a few evenplan that is put for- ings ago, but whether she was or was not, ward by Doctor Ca- the fact remains that she did not render her bat to set the Count- numbers satisfactorily, several of her songs ess right, which is being delivered with unnecessary vigor and accomplished by hav- a spread tone that was frequently harsh. ing Denis masquerade Refinement of method, heretofore characteras the dauphin. A. istic of Miss Van Studdiford, was too often G. Andrews played wanting, while her strenuosity conveyed to the rôle with distinc- the audience the feeling that she was work-

As this singer's principal asset is her etta Jewel, in the part ability to please through her voice and style, of Leonie Bouquet, a it is desirable that she discard those manmaid, and Miss Mabel nerisms which mar desirable musical effects. Bert. as Mile. de As for the music-much of it touched up Saint-Salbi, the Count- from Planquette's original compositions to ess, did their work suit Breadway tastes—it carries less melody than one would expect from the writer of "The Chimes of Normandy." Then, too, the rough antics of one comedian were not only in bad taste, but tiresome. The inconsequential story which transpires at the Quay of Constantinople and in the Turkish café of Clarisse, a former music-hall singer, and in the Oriental gardens of the Prince Cassin, introduces Miss Maude Odell, George Leon Moore, Robert G. Pitkin and some fifteen other principals.

#### THE BLUE BIRD'S NEW ACT

HE Blue Bird" has returned to the New Theatre with the addition of a new act, called "The Land of Happiness." Tyltyl and one of the few prima Mytyl, led by Light, are seeking the blue bird in the Land of Happiness. They find the whose aim appeared Luxuries—that of Being Rich, of Satisfied to be to present the Vanity, of Fat-Laughter, who are revealed music sung along ar- in soul more wretched than the Miseries.



slender interest that he is likely soon to need another. "Why not Chanticler?" the critics clamor

### M

#### CALENDAR

Aft. Boston Symphony Or-Feb. 25. chestra, Carnegie Hall. Aft. Philharmonic Society. Feb. 26.

Eve. McCormack Song Recital,

Carnegie Hall.

Feb. 28. Eve. Oratorio Society, Carnegie Hall. Eve. Beebe-Dethier Sonata Recital, Mendelssohn Hall.

Eve. Song Recital, Mme. Tet-March 6.

razzini, Carnegie Hall. March 7. Eve. Philharmonic Society, Carnegie Hall.

March 10. Eve. Oratorio Society, Carnegie Hall.

SUBJECT which has been agitating many musical people for a long time came up for discussion at a dinner given recently in a New York restaurant. The topic was "opera in English." At the end of several hours' talk the company had heard from one music critic who makes operatic translations, a composer of comic opera, the manager of a representative American opera house, the world-famous head of a music publishing house and one or two others.

Each attacked the matter with serious and apparently honest purpose, but in every speech made there was uppermost the point of view colored by the peculiar aims of the speaker. Not one of these men appeared to consider that the subject required treatment from a broad and general, rather than from an individual, standpoint. While there was, manifestly, no desire to advance any particular hobby with relation to opera in English, no one called on to address the gathering reached the kernel of the matter.

The one person in the assemblage who might have spoken with pertinence, Riccardo Martin, of the Metropolitan Opera Company, was not called upon. While some of the statements made were based on sound reasoning, a number of factors, vital to the issue at stake, were overlooked. The result of the addresses was merely to give a further impetus to the gathering movement, nothing definite, however, being accomplished. Until a committee is appointed that will include representative men in various departments of opera-giving, as well as critics whose experience entitles them to a hearing, it is unlikely that anything of this character will be given. But the question is one which American opera-goers are beginning to contemplate with interest.

Until a school of opera, broad in scope and honestly administered, is established, America must take its opera in English in homeopathic doses from a set of principals who will fail to satisfy in their diction. We have had some English-sung performances, now and then, but none have felt encouraged enough to warrant the adoption of our language as the basis of texts for foreign-made operas. The works by native composers have not been numerous enough or sufficiently meritorious to fill any considerable space in the repertoire of such opera the Chicago or the Boston.

opera in English-whether it be English opera in the original or foreign operas that can be, and are, adequately translated—is to train the singers to pronounce correctly and with distinctness. Just now, when so small a percentage of our audiences know anything of Italian, German or French, it matters little to them if the diction is extremely faulty, so long as the tone is good. The difficulty of securing enough singers of rank to appear in the best opera housesif it is decided to give opera in Englishis another obstacle to be considered.

Some of the foreign artists can, and will, learn the language so that they may sing it acceptably, but Caruso and Destinn would not, and in New York their services, or others of their rank, are essential to the success of a season. But if the singers could be induced to undertake such a project, they would needs train so that their utterance would satisfy, for unless their diction were clearly understandable, such change in language would carry no advantage.

Some American singers who have won success in opera claim that English is very tiring when it is necessary to sing it in a long rôle with orchestra. This may have been due, in the cases brought to the attention of the writer, to the unsuitable words selected by the librettist, or to the fact that the infrequent use of English in opera had made it difficult to sing it easily. That we There can be no quesought to have opera in our native tongue tion that Miss Garden seems reasonable, at least such operas as has been endowed will permit the use of an English text with- with a naturally good



Louise Barnolt, whose wonderful mezzo-soprano voice won her a brilliant success as a member of the Montreal Opera Company this season

out interfering with the musical accent; but if it comes it will be largely due to the cooperation of the great singers, without whose help the cause cannot succeed.

The Chicago Opera Company-or, as it is called in the east, the Chicago-Philadelphia -was heard for the first time at the Metropolitan a few nights ago in "Thais," with Miss Mary Garden singing the rôle she introduced into this country three years ago at Oscar Hammerstein's Manhattan Opera houses as the Metropolitan of New York, House. Because of the superior size of the Metropolitan auditorium to the one in which The first thing to be done to bring us the French operas were heretofore heard,

there was considerable speculation as to the artistic result.

Any fears speedily vanished after the curtain was raised, for the Massenet work was revealed in all its beauties and the singers seemed quite as effective as at the smaller Manhattan. Miss Garden, though ill, made Thais the same intensely interesting rôle which she has so often given, and was the recipient of much applause from the large audience present. In this opera, as well as in Charpentier's "Louise," · offered by the same organization at the Metropolitan one week later, the effectiveness of Miss Garden's representations was based upon a striking personality and unusual dramatic ability. soprano voice. It is a pity that she does not produce it with more correctness, and that she persists in "scooping" the tone and sliding from high notes to low, and vice versa, in utter disregard of musical taste. MM. Dalmores, Renaud and Dufranne, Mme. Bressler-Gianoli and a newcomer in the person of Miss Marie Cavan, lent invaluable assistance in the two operas already mentioned. The first performance of Victor Herbert's "Natoma" is now being awaited with no small expectancy.

concerts of almost every known character,

worth while. Mischa nouncing but a single this season, found it necessary to give a second recital, to accommodate many who were unable to gain admission to his first concert, and Ferruccio Busoni returned to play a second programme. The Boston Symphony, the New York Symphony, the Philharmonic, the Russian and Volpe Symphony Orchestras have all given concerts, some of which carried a musical message of substantial value. The Kneisel, the Flonzaley, the Marum and the Olive Mead String Quartets have appeared to advantage, and the Barrere Ensemble held its third and last concert this year.

Margulies Trio fur- sion.

nished another programme of chamber music for lovers of this lofty branch of interpretation. A song recital by Clarence Whitehill, last year one of the first bassos at the Metropolitan; the first appearance here this season of Luisa Tetrazzini on the concert stage, a concert by Adolphe Borchard, the French pianist, and Miss Adele Krueger (who has much to learn in the way of singing) were other offerings. But these were not all. Miss Mary Reno Pinney, organist, assisted by David Bispham, presented a programme; Mme. Cecile Behrens, pianiste, and Leo Schulz, 'cellist, gave a joint programme, and there were song recitals by Miss Edna Dunham and Mme. Gina Ciaparelli and music for the piano and the harp in two independent affairs given by Miss Ada Sassoli and William Sutherland,

#### RECITALS

ME. MARCELLA SEMBRICH'S farewell song recital, given a few afternoons since in Carnegie Hall, marked the last appearance here of this mistress of song for two years to come. Her art was never used to better advantage than in this programme, which merits reproduction:

PART I

Classical Airs and Songs d. Patron, das macht der Wind.....Bach PART II Popular and Folksongs b. I'd be a Butterfly......Bayly c. The Coolin ...............................Old Irish d. Les jeunes Fillettes.....French e. Kom kjyra.....Norwegian f. Ainte koimesou...... Modern Greek

PART III Classical German Lieder a. Stille Sicherheit ..... Franz b. Aufträge ......Schumann c. Der Nussbaum......Schumann d. Wie Melodien zieht es..... Brahms e. Des Glockenthurmer's Töchterlein. Loewe f. Niemand hat's gesehen.....Loewe

g. Ayer mi dijo mi madre.....Spanish

PART IV Miscellaneous Modern Songs c. 1ch glaube lieber Schatz..........Reger d. Es blinkt der Thau.....Rubinstein f. I'm wearin' awa'.....Arthur Foote 

The first of a series of five historical recitals for piano was recently given in Mendelssohn Hall by Sigismand Stojowski. The programme, which is herewith given, is of exceptional interest:

Suite in D minor...........G. F. Händel 1685-1759 Prelude and Fugue-Courante-Air et Doubles-Presto.

Sonata in A major. Vivace-Allegro. Pietro Domenico Paradisi

1710-1792 Les Roseaux..... During the past few weeks we have had Les Barricades mystérieuses...... François Couperin, 1668-1733

> Elman, after first an- Pastorale..... Domenico Scarletti Capricco. 1683-1757 New York appearance Gavotte variée.....Jean Phillippe Rameau 1683-1764 Bourvées from English Suite in )

A major ..... Sarabande from French Suite | J. S. Bach in D minor..... 1685-1750 Gigue from first Partita..... Chromatic Fantasy and Fugue.

The third sonata recital for violin and piano in the season's series by Mr. and Mrs. David Mannes took place recently in the Belasco Theatre, when these painstaking musicians presented the following compositions:

Sonata in A major......Bach Andante. Allegro assai. Andante un poco. Presto.

Rondo Brilliante......Schubert Allegro con spirito. Andante cantabile. Allegretto—Allegro.

Sonata in D minor, op. 108..... Brahms Allegro. Adagio. Un poco presto e con sentimento. Presto agitato.

Miss Martha Maynard, soprano, assisted by Mrs. Elizabeth Ruggles at the piano, Caroline Beehe and was heard by an appreciative audience at Edouard Dethier were the home of Mrs. General Stewart L. heard in another sonata Woodford, where she recently sang a prorecital, and the Adele gramme of songs well chosen for the occa-KEY.

William Bachaus, a noted English pianist





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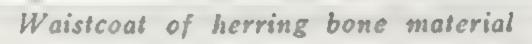
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# The WELL-DRESSED MAN

Some Things to Be Remembered in Ordering Clothes From the "Little Tailor"—a Few General Fashions in Sack Suits, Shirts and Waistcoats

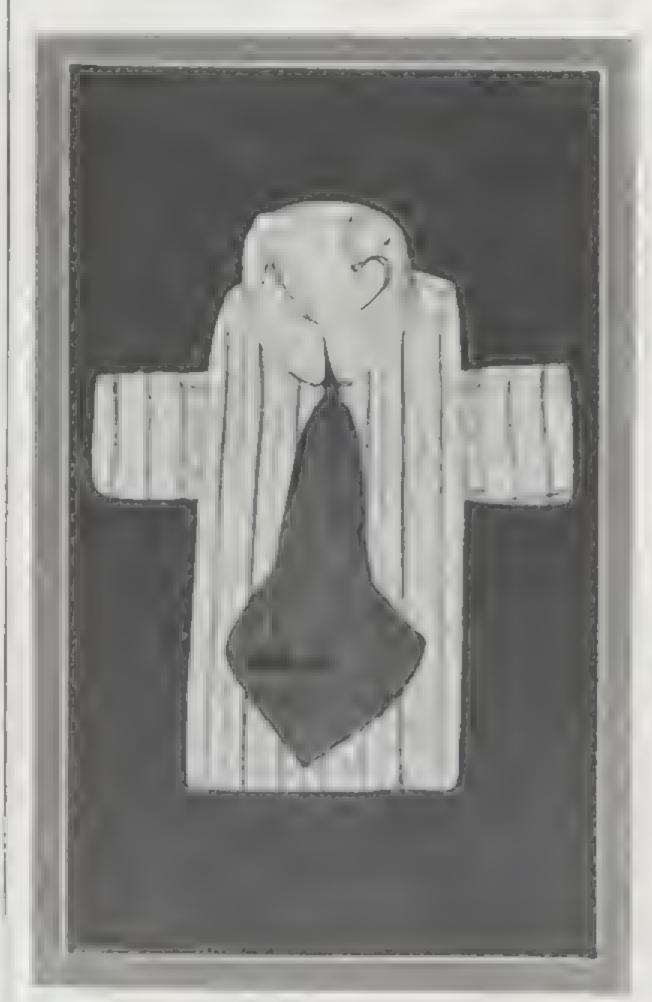
A S compared with the feminine half of the well-dressed world, the masculine is under a great disadvantage in not being able to secure good patterns, and therefore of being more or less at the mercy of his tailor. There is not, it is true, the same diversity or complexity of design in his attire, but

There are exceptions, no doubt—good, conscientious workmen, trained in some of the better establishments—whose smaller ex-

a profit, and pays but scant attention to

penses permit smaller profits, but in the great majority of cases it is better policy for the man of limited income to buy his "out of the ordinary" clothes ready made at the good clothing shops than to trust them to the average custom tailor. In the one case he knows just what he is to get; in the other there is nothing but uncertainty.

Under the general classification of "little tailors" there are two kinds—one who has his shop in a busy thoroughfare, its windows full of fabrics and "models" of extreme style, with placards announcing prices; the other who has his shop in the residential districts, with few materials in the piece and practically no display. The first advertises cheapness and lives up to his advertisements. He caters to the cheap trade, pays no attention whatever to directions from any customer of better class who may be tempted to try him, and is generally impossible. The second does pressing and repairing-very often of well-(Continued on page 70.)

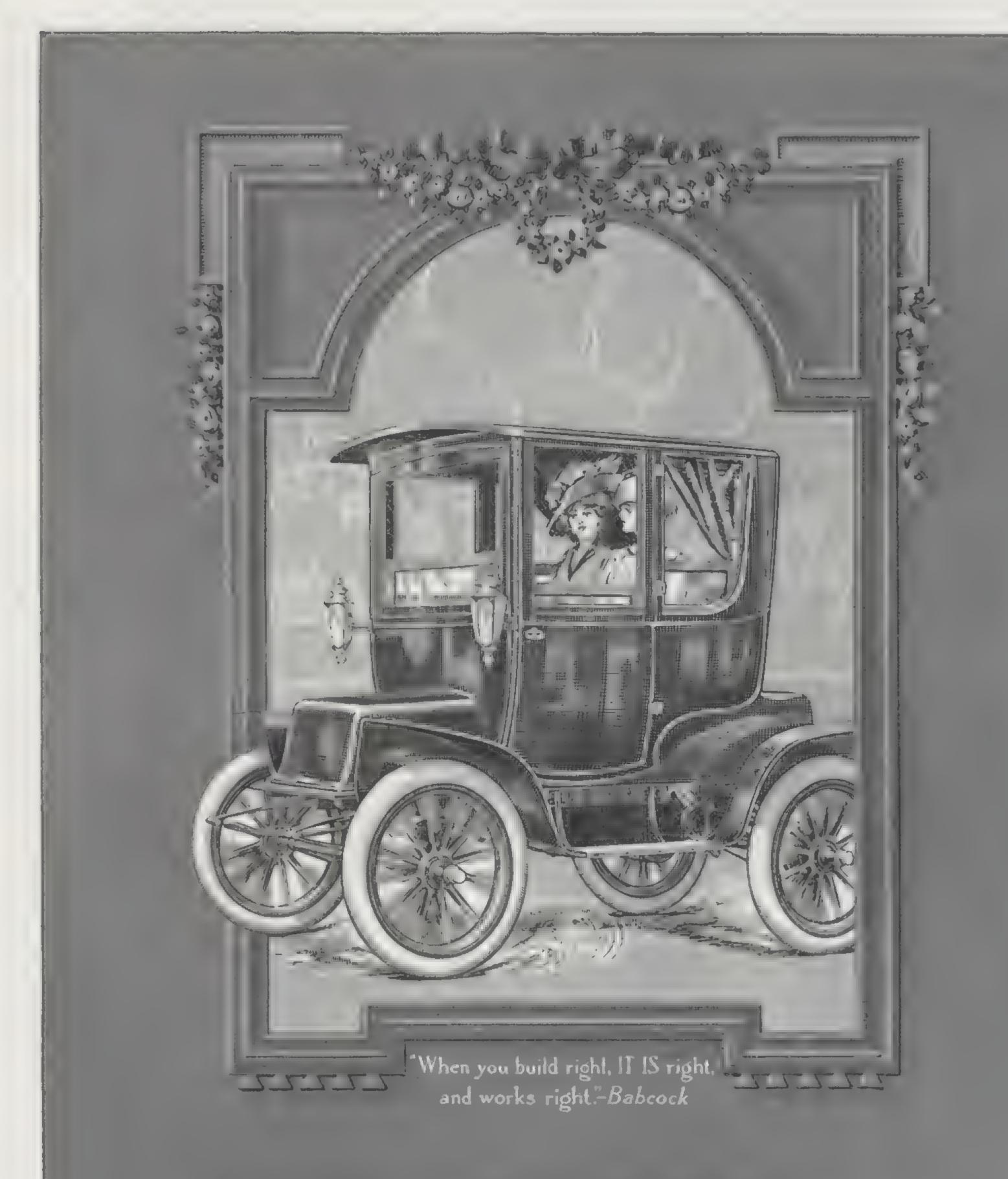


Shirt of striped madras

its very simplicity renders of more importance the niceties of its detail, for, aside from the quality and style of their material, it is excellence of model, cut and finish that marks the difference between the thoroughly good and the bad or mediocre in coats, trousers and overcoats. While one may trust with reasonable safety the maker of skill and just reputation to turn out a garment as one orders it, correct in all its minor details, the "little tailor," however good a workman he may be, is almost invariably slave to his "fashion plate," and quite lost when beyond the shallow waters of his experience. Indeed, this is not all, for being able to command but comparatively small prices for his work, he not infrequently sends part of it out to some "shop" or other, to be done at a cost which will still leave him



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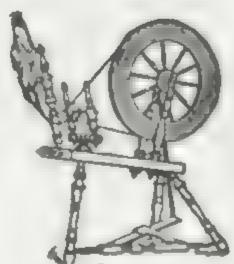
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#### The WELL-DRESSED MAN

(Continued from page 68.)

made clothes from smart tailors, sent in to him by men living in his vicinity—he gets to know good things; he is usually willing to follow instructions, and if he is a good workman he not infrequently turns out good things himself. Such a "little tailor" is worth trying, say, for a sack suit to cost from \$28 to \$35, but one should not leave it all to him if one want the best results, and this brings me to the suggestion of a few things worth remembering.

MODELS AND DIRECTIONS

In the first place one will be shown a few materials in the piece and a book of samples, and if one find a cloth one likes, all well and good. If not, ascertain from the tailor where he buys his fabrics, get him to give you a card to the house and go there and select a material from the full assortment. This wholesale house will not tell you the prices of cloths, but will say whether one is more expensive than another, and by taking the numbers of several fabrics one likes, their cost can be had later from the tailor, who, of course, gets the benefit of the wholesale price and discounts. Now if one wants a suit made in a certain manner of cut and finish and copy it in every detail, or to copy it in its wears rather high collars may have his coat main features and

make such changes as directed. A thoroughly well-made and satisfactory suit, turned out by a maker of reputation, may thus serve as a model for any number of other suits of the same kind with such slight modifications as a season's fashion may bring about; and the skill of the little tailor is reduced to a mere matter of copying. Or, if exact pattern is desirable, an old suit of this kind can be ripped up and used as a cutting guide, provided there has been no marked change in one's figure, and this, as a rule, means only in chest and waist measurement, since hight, length of arm and length of leg never vary with greater or less weight. Having provided for cut and general style of finish in this way,

the next consideration is for detail of tailoring, and the first point stripe or pattern at a seam has somewhat of care should be in the set of the collar, the effect of a poorly joined wall-paper de-

Plaited shirt of striped madras



Good style sack coat



Sack coat for spring wear

has another that will serve as a model, of neck and hight of linen shirt collars take this one to the tailor and tell him to worn. Generally a man of long neck who

collar of greater width and set higher around the neck than is advisable for the short, full-neck man, on whom such a coat collar emphasizes the shortness of such and hides the low shirt collar. So also a very sloping coat shoulder exaggerates length of neck and makes a short neck appear lenger, and in overcoats the raglan shoulder is always more suitable for very full, loosely hanging garments than for those of close fit.



Some materials of decided stripe or plaid pattern require more careful joining or putting together at the seams, than plain or closely mixed cloths, and this is a thing the ordinary tailor does not think enough about in his cutting. A decided break in

which should depend somewhat on length sign, and if it happens in a conspicuous place is sure to mar appearance. In all clothes or haberdashery, if it is impossible to make patterns match, they should frankly contrast, and whenever possible symmetry should be closely observed. For example, if a sack coat has a perfectly straight front, the flaps of the side pockets should be cut to follow it in lines; if a rounded front or corners at the bottom, the flaps should be rounded to correspond; if there is an outside breast pocket, it should be set to form good lines with the coat lapel, and if a waistcoat edge is to show at all above the coat lapels when the coat is buttoned (a thing I don't advise), it should show evenly, not in lines that are not parallel.

THERE SHOULD BE NO SIMULATION

Another thing the little tailor is apt to shirk on the unwary is the good working of buttonholes and their simulation in sleeve finish—a thing that will also be found in most "ready-made" clothes. If the sleeve has any vent and buttons at all, the vent should be an actual one and the buttons should actually button through buttunholes; if tabs are put on overcoat sleeves they lose all reason unless they may be used; save in rare cases, there should be no button without its buttonhole, and the silk used in working should be of good quality. In buttons themselves there is a great difference. Of course, no tailor will put cloth or silk-covered buttons on a sack coat, but lots of them will do no more

(Continued on page 106.)



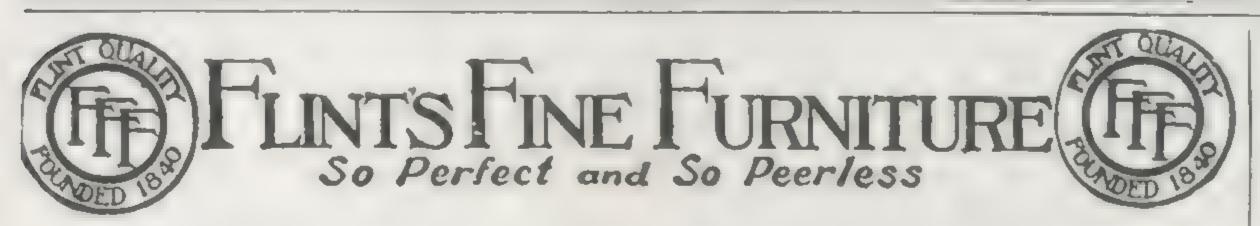
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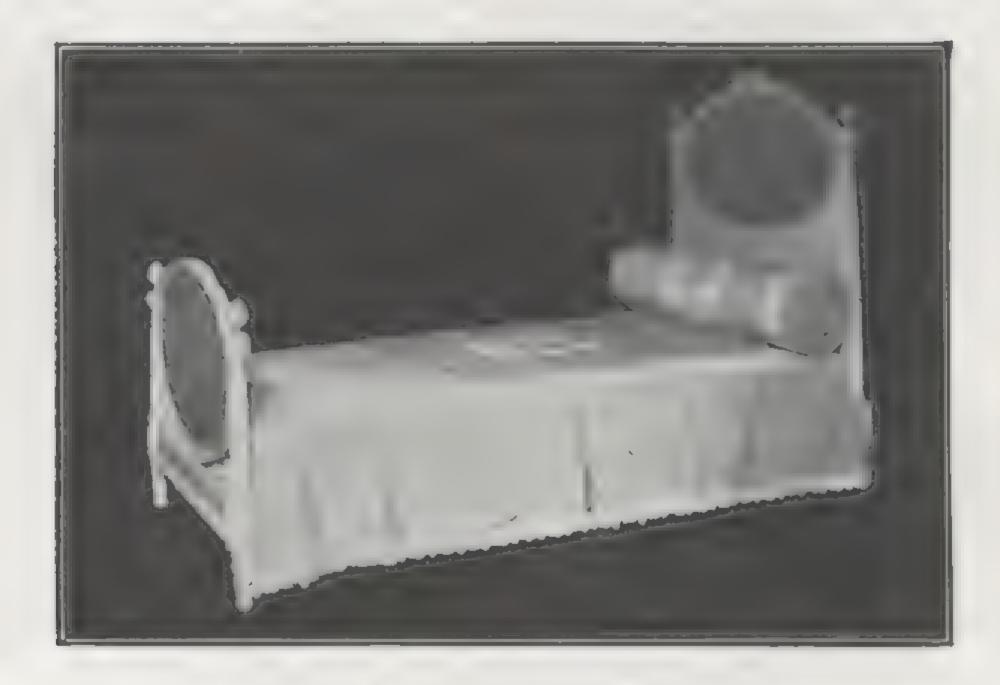
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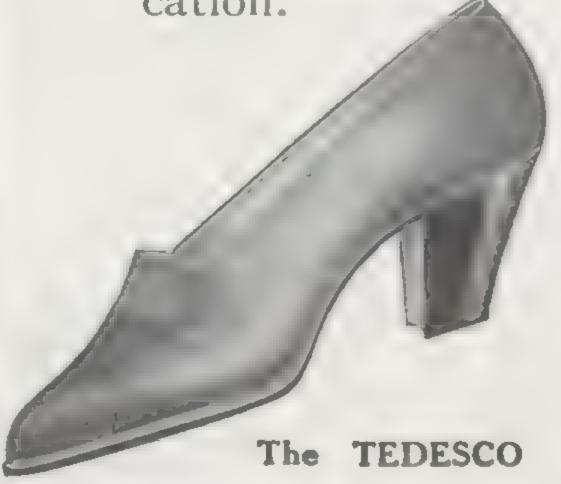
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# WHAT THEY READ



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patient and contemptuous attitude toward Ruskin, whom he calls an "intellectual eunuch," is startling. He proves Disraeli to have lied in a conspicuous instance. His ways most friendly, though he had no illusions as to the success of our democould and should have been effected without a war. Goldwin Smith shows himself sympathetically incapable of understanding Lincoln, and he evidently thinks him vastly overrated in current American opinion. He falls into the strange error of saying that the secret of what Lincoln would have done in the matter of reconstruction lies buried in his grave.

The various portraits of Goldwin Smith included in this volume are explanatory of the man. One can easily believe that he had, what he never failed to exhibit, perfect civic courage, but one feels also that his face accurately indicates that lack of the broadest human sympathy which kept him from a greatly useful career in politics. The portrait of the man in old age is one of the saddest of human faces. It goes well with the closing lines of this instructive and important volume: "My wife's name on the tomb, my joy departed, I still did not want to spend the rest of my days in idle gloom. My eyes turned to Cornell, one of the happiest scenes of my life. . . . I might have gone down to my grave in honor, as I certainly should in peace.

"That hope was suddenly blighted, that door to a happy and perhaps not unfruitful old age and exit, was shut. I received a shock which ruined my intellect, my memory, my powers as a teacher. Without the aid of a first-rate secretary I cou. 1 not have staggered on as I have done."

MOTHERS AND FATHERS. By JULIET WILBOR TOMKINS. NEW YORK: THE BAKER AND TAYLOR COMPANY, \$1.50.

Not long after Charles Lamb delighted the literary world by his two volumes of scenes from the sixteenth and early seventeenth century dramatists, Barry Cornwall put forth his "dramatic scenes," original compositions in the manner of the great dramatists, interesting scraps now neglected and almost forgotten. This new volume of Juliet Wilbor Tomkins is in some sort an equivalent in narrative prose of Barry Cornwall's sketches. These are not complete stories but bits and scenes of mingled narrative, dialogue and description, presupposing a context that has never existed, and dependent for their effect upon the skill of the writer in creating the impression of background and probable sequence. The sketches are written with great cleverness, and with those illuminating bits of insight characteristic of our best American women who write fiction, essay and verse. There is in this volume humor, pathos, and essential truth to many facts of American life.

THE STORY OF SPANISH PAINTING. By CHARLES H. CAFFIN, AUTHOR OF "How to Study Pictures," "THE STORY OF DUTCH PAINTING," ETC. NEW YORK: THE CENTURY COMPANY, \$1.20 NET.

It is high praise, but not too high, to say that in this new book Mr. Cassin has equalled himself in his companion volume on Dutch painting. As a critical work addressed to the mere amateur this book is in all respects adequate, and in no respect over subtle or difficult. There is a brief sketch of Spanish topography, history and character in relation to the development of

REMINISCENCES. By Goldwin Smith, Spanish painting, followed by a brief chap-D. C. L. EDITED BY ARNOLD HAULTAIN, ter on the leading characteristics of that M. A. ILLUSTRATED. NEW YORK: THE painting, and again by two chapters giving a panoramic view of Spanish pictorial art from the beginning to the present time. OLDWIN SMITH was certainly a After that comes the discussion at congood man, and almost a great siderable length of a few leading painters. man, but these memoirs of his El Greco, who presents the utmost difficulty old age, though interesting and to the average untaught amateur, will suresignificant in every line, are not those of a 17 be far more significant after the interhappy man. He seems to have regretted pretation of his work by Mr. Caffin. Velassomewhat his voluntary expatriation from quez also is likely to have new meaning Great Britain, and to have regarded his for most who read this book, and Goya, long and useful residence in Canada as in so little known to the world until the last some respects lost time. His brief term quarter century, will loom far larger than as a professor of history at Cornell Univer- ever before. Mr. Cassin's whole theory of sity he repeatedly declares to have been art and of criticism can hardly fail to inthe happiest period of his life. There are terest the intelligent reader, and to imsome surprisingly bitter passages as to per- press everyone with the essential breadth of sons, in this volume, and the author's im- the critic. Only once does he seem to imply that we may attain to the final standard of artistic creation, a hope which implies that dream of perfection in conception and method not really to be hoped for, attitude toward the United States was al- a condition of which one instantly feels the premonitory ennui. Those who were taken off their feet by the amazing brilcratic government. He rejoiced in the liancy of Sorolla will find cause for reflecpreservation of the Union, but believed it tion in Mr. Caffin's studied moderation in praising that new master.

> ITALIAN FANCIES. By ISRAEL ZANG-WILL, AUTHOR OF "CHILDREN OF THE GHETTO," "THE GREY WIG," ETC., ETC. NEW YORK: THE MACMILLAN COMPANY, \$2 NET.

> In a dedicatory note the author intimates that the essays making up this book had been intended for a collection to be illustrated by the pencil of the late Louis Loeb, and it must be owned that Mr. Zangwill's brilliant impressionistic descriptions lose much from the lack of such interpretive illustration. The best of these pieces, however, have high charm and significance, nor less of either, perhaps, from the author's ever-present self-consciousness of the fact that he is a Hebrew dealing much of the time with things specially dear to the Christian believer, for it is Christian rather than pagan Italy that fascinates Mr. Zangwill's imagination. Assisi with the memory of St. Francis is dearer to him even than Paestum with its glorious Greek remains. This is a very solid book of 500 closely printed pages. The note is sometimes a little forced, and the book is not one to be read at a sitting, rather one to be enjoyed at leisure in many sittings, either during the easeful vacation days of summer or by the blaze of a winter hearth.

> THE WORKER AND THE STATE: A STUDY OF EDUCATION FOR IN-DUSTRIAL WORKERS. By ARTHUR D. DEAN, S. B., CHIEF OF THE DIVISION OF TRADE SCHOOLS, NEW YORK STATE EDUCATION DEPARTMENT. WITH AN IN-TRODUCTION BY ANDREW S. DRAPER, COM-MISSIONER OF EDUCATION IN THE STATE OF NEW YORK. NEW YORK: THE CEN-TURY COMPANY, \$1.50.

This is an extremely modern book. It undertakes to present a theory of public education for industrial workers adapted to present conditions. The author recognizes the changed condition of the home arising from the increased number of women engaged in gainful occupations. He also recognizes the tendency to centralize control of public education in the Federal Government. At the same time he would like to see the industrial education of women such as would keep alive her natural powers and be of value to her as a home-maker. The author discusses the education needed to obviate the wasted years that so many youths live through after leaving school at, say, fourteen and going to work. The showing of incomes earned by graduates of a technical institute in New York is most impressive evidence as to the value of such education. The author does not regret the loss of the apprentice system, because it had serious drawbacks, and would be utterly unadapted to present industrial conditions. Industrial education ought to bridge the acknowledged chasm between the school and actual industrial life. Legislation must be provided, thinks the author, requiring the employer to regulate employment so that the youth may go on with industrial education while he earns his bread.

(Continued on page 74.)

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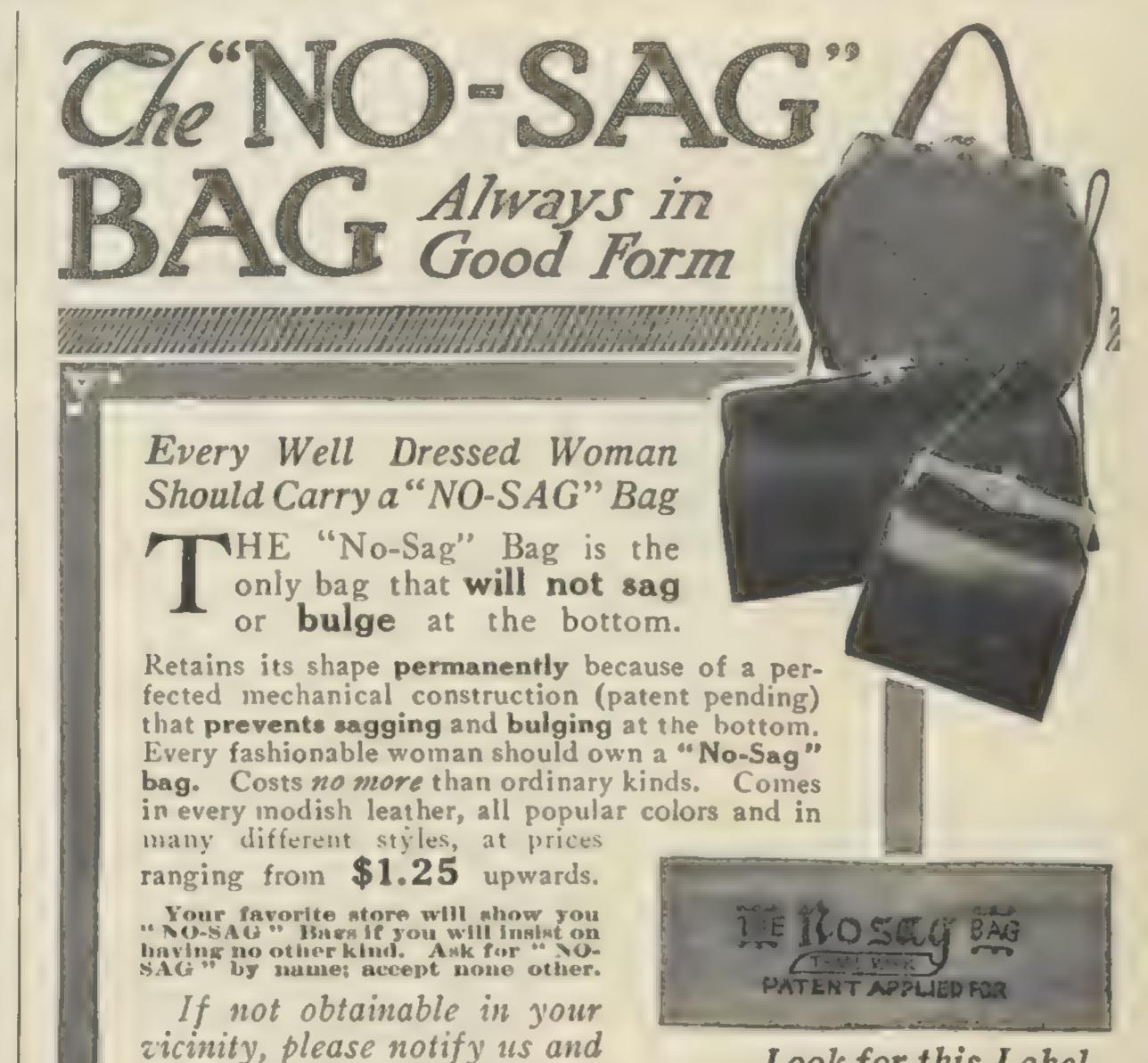
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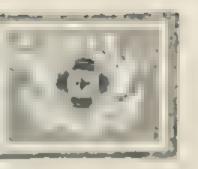
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# WHAT THEY READ

(Continued from page 72.)



NEW YORK.

ume Carmen Sylva says that the Amazon- ticles of furniture shown in the pictures are woman, the bee-woman and man-woman- of the kind that came into use about the all of whom are unsexed-need not open it, middle of the eighteenth century or somebecause it is written for the woman who what later, when mahogany began to be a has time for reading and thinking. Now favorite wood with our ancestors. It is to that work has become a luxury, as every- be remembered that few early Colonial thing useful and necessary is done by ma- Americans could afford expensive furniture, chines, she suggests that the luxury be as that wealth was not common in this counbeautiful as we can make it. She adds try until toward the close of the Colonial that the quiet needle or shuttle is a true period, and that probably more excellent friend, a safe companion, very busy and mahogany furniture was made in the United very discreet. To quote, "What a help States between 1789 and 1820 than in the when in conversation we do not wish to whole previous history of the land. As to contradict; we seem to grow silent over other articles than wooden furniture, Mr. some intricate bit of work, and none can Dyer is full and explicit. Candlesticks, guess the little volcano that is covered with lamps, mirrors, pewter, glassware, china, the lava of our work."

anxious to show that the art of tatting pos- tured the probable price is indicated. There sesses possibilities of endless adaptation, is much discussion of technique in suffiand the numerous plates go far to prove her ciently clear language, and prices are fully statement. They contain many exquisite set forth in the text. Such a book as this, designs of articles useful and ornamental, comprehensive, clear and practical, was from simple insertions to babies' frocks and greatly needed by the householder. We altar veils, with clear instructions for the cannot pretend that Mr. Dyer has invested

stitches well illustrated.

THE LAST AMERICAN FRONTIER. By Frederic Logan Paxson, Junior Pro-FESSOR OF AMERICAN HISTORY IN THE University of Michigan. ILLUSTRATED. THE MACMILLAN Co. \$1.50.

Professor Paxson's little volume is a popular account of our Westward expansion. It is the social and economic rather than the political aspect of the matter that engages the author's attention, so that the story of settlement and not of conquest or diplomatic acquisition is told in these pages. Our first frontier was the Atlantic coast line, for we were then a frontier of Europe. In a little while the falls of the Eastward-flowing rivers became the frontier of the old original settlements. After that we broke over the crest of the Appalachian range, and with new acquisitions of territory in the Louisiana Purchase and the conquest of Mexican possessions west of the old vast Louisiana, came new frontiers. The myth of the Great American Desert and the presence there of savage Indians long held the frontier at the great bend of the Missouri, but the desert melted away at length like a mirage at the approach of hardy pioneers, until it is now represented by a comparatively small area soon destined to become fruitful through irrigation. Oregon after long delay became settled, and that before the Great Desert had yielded to our advance, and while the frontier even to the North hung this side of the Dakotas. It was not until about 1890 that from ocean to ocean stretched settled and organized states, and the frontier was lost to view.

It is a marvelous story this of our ever shifting frontier, a story full of energy and heroism, full also of cruelty, injustice, reckless waste-stupid public gifts to the unworthy and the ungrateful. Now finally we are making a tardy and somewhat uncertain fight for the conservation of such patrimony as we have left to us, and even that latest frontier, Alaska, of which Professor Paxson does not speak, is the active scene of the struggle between selfish private greed and public rights.

THE LURE OF THE ANTIQUE. BY WALTER A. DYER. BEING A BOOK FOR COLLECTORS OF OLD FURNITURE, CHINA, ETC. ILLUSTRATED WITH ONE HUNDRED AND FIFTY-NINE PHOTOGRAPHS. NEW YORK: THE CENTURY COMPANY; \$2.40 NET, POSTAGE 18 CENTS.

Mr. Dyer's comprehensive volume is the Baedecker's of Forefather's Land. The author undertakes to furnish for seekers after old and beautiful articles of household use something like an infallible rule of faith and conduct as to style, age and price. With the author's text, his admirable pictures, and a fair degree of intelligence the purchaser need not greatly fear deception. Anybody with a little knowledge and half an eye can distinguish the cheap modern reproduction from the genuine antique, and as to the best modern

THE ART OF TATTING. By LADY KATH- reproductions, they are not ordinarily vend-ARIN L. HOARE. WITH AN INTRODUCTION ed for other than what they really are. Of BY HER MAJESTY, THE QUEEN OF ROU- course Europe is full of fraudulent an-MANIA. WITH 54 PLATES IN COLLOTYPE, tiques, many of which are sold in the Publishers, Longmans, Green & Co., United States, but this volume is concerned chiefly with the furniture used by well-todo Americans from early Colonial days to In the introduction to this beautiful vol- the present time. Perhaps most of the arsilver, brass, are all discussed and illus-Lady Hoare, the author, says that she is trated, and with nearly every article pichis style with charm; his practical purpose was too much before his mind to admit of effort to this desirable end.

> PIETRO OF SIENA: A DRAMA. By STEPHEN PHILLIPS, AUTHOR OF "ULYS-SES," "THE SIN OF DAVID," ETC. NEW YORK: THE MACMILLAN COMPANY, \$1.

> Rather a dramatic poem than a true drama is "Pietro of Siena." Every reader will admire the audacity with which Mr. Phillips has challenged comparison with the great and sombre tragi-comedy of Shakespeare, for the main situation has a remote likeness to that of "Measure for Measure," though also the poem shows an essential difference from it in all the leading characters. The virginal purity of the girl is beautifully expressed, and those who feel the violence of assumption involved in her success must remember that it is the poet's business in such a poem to idealize to the verge of the impossible. The pure poetry of figure and phrase which distinguishes the work proves that Mr. Phillips still draws from the font of his earlier inspiration. "Pietro of Siena" is a lovely thing, crystal-clear and water-pure, the essence of poetry almost without earthy sediment.

> THE GREAT WHITE NORTH: THE STORY OF POLAR EXPLORATION FROM THE EARLIEST TIMES TO THE DISCOVERY OF THE POLE. By HELEN S. WRIGHT. NEW YORK: THE MACMILLAN COMPANY, \$2.50 NET.

Peary's face appears as the frontispiece to Miss Wright's volume, and his praises are pronounced with warmth on the very closing page. Early arctic voyages are disposed of in the first two chapters of the work, which occupy only eighteen pages. Then comes the story of arctic exploration in the nineteenth century. From Ross and Parry to Dr. Kane the story is furthered in rather more than 150 pages, and the next 110 pages fetch us to Nordenskjold. Our own semi-official explorations begin with De Long, and in chapter XIX is told the awful story of the Greely expedition, one of the most hideous in the annals of the arctic search, and one that perhaps has never yet been fully narrated. Swedes, Germans, English, Americans, Italians were now at length hard on the polar hunt, and Miss Wright tells briefly but impartially the work of each nation. Peary's final success is given in a chapter of 20 pages entirely devoted to him, and Dr. Cook has a chapter to himself, in which he is treated without bitterness, since the author is content to quote merely the "not proven" verdict of the University of Copenhagen pronounced upon Cook's proofs. The book was written before Cook's curious confession of his own doubts touching the success of his expedition. The illustrations of this volume are excellent and of much value as illuminating the text.

(Continued on page 76.)



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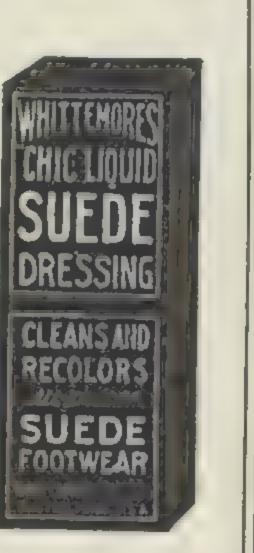
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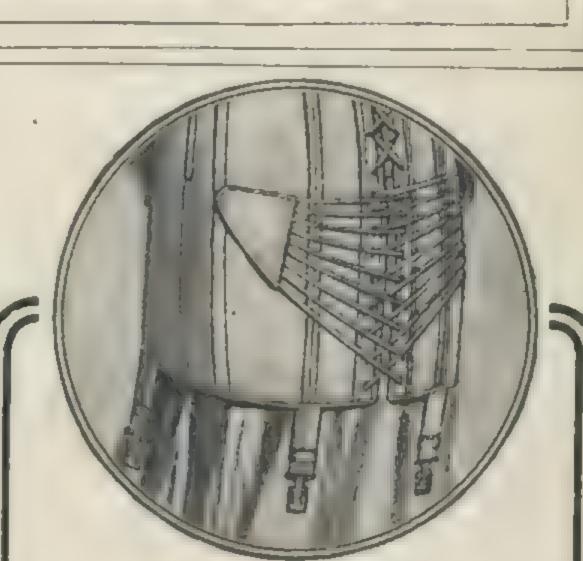
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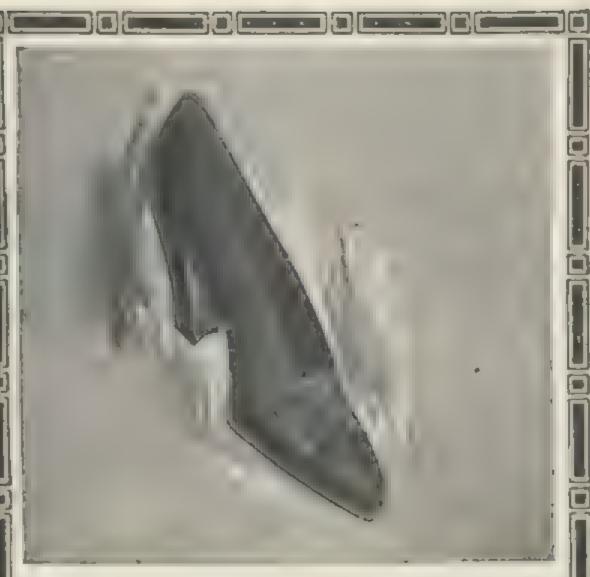
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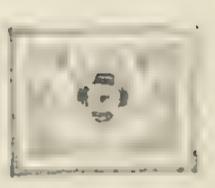
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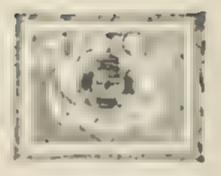
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# WHAT THEY READ



(Continued from page 74.)

HAND-LOOM WEAVING, PLAIN AND ORNAMENTAL. By LUTHER HOOPER. WITH LINE DRAWINGS BY THE AUTHOR AND NOEL ROOKE, ALSO COLLOTYPE ILLUS-TRATIONS FROM ANCIENT AND MODERN TEXTILES. THE MACMILLAN COMPANY, NEW YORK; JOHN HOGG, LONDON. \$2.25 NET.

This is a most attractive volume in the Artistic Crasts Series of Technical Handbooks. It is no mere pleasant diversion to amuse the an.ateur, but a serious attempt of those who would acquire knowledge and the decay of hand-loom weaving, and has and Byways. no doubt of the superiority of well made hand woven webs, whether they be of the finest silk or the coarsest wool. The ample illustrations and fully detailed text of the book seem to promise for it great practical value to the student.

FRANCE UNDER THE REPUBLIC. BY JEAN CHARLEMAGNE BRACO, LITT. D., PROFESSOR OF ROMANCE LANGUAGES IN VASSAR COLLEGE. NEW YORK: CHARLES SCRIBNER'S SONS, \$1.50.

Exiled Frenchmen find their patriotism intensified rather than weakened, and Dr. Bracq is no exception to the rule. His book on republican France of the last forty years has the enthusiasm of one who watches from afar the struggles and triumphs of his native land. The author is a convinced Republican, and an advanced Liberal, though not a Socialist. He is a Protestant by religious bringing up, though not a bigoted Protestant, and his repubicanism and protestantism make him sympathetic with the government of France in its struggle with an essentially antagonistic Catholic Church. Dr. Bracq, however, is not blind to the mistakes that the government has made in its legislation aimed at the special privileges of the Church, though he heartily supports Mr. Briand in the main lines of his policy. The author is not disturbed at the slow growth of French population, and he utterly rejects the notion that this phenomenon is a sign of decadence. While population has remained stationary in much of France, wealth has steadily increased, and the comfort of the rural masses is greater than ever. Education is general, and the author is at pains to show that even moral and religious systems of education are not neglected in the secularized schools. Dr. Bracq's book is too short to tell the whole story of the Third Republic, but long enough to give one a pretty clear notion of essential developments and conditions.

BURNING DAYLIGHT. By JACK LON-DON, AUTHOR OF "THE CALL OF THE WILD," "WHITE FANG," "MARTIN EDEN," ETC. NEW YORK: THE MACMILLAN COM-PANY, \$1.50.

Mr. London goes back to the Klondyke in this book, and so long as he keeps on that familiar ground he is strong, sure, impressive and highly picturesque. When he comes with his hero to New York he is grotesque, and when he establishes hero and heroine under idyllic conditions in California he is merely absurd. Nobody does the Arctic with the verve and charm that Mr. London puts into his tales of mine and trail, and there is a moral value to his contrasts between the wilds and civilization, since he will not permit us to forget that the vices of the latter, if less startlingly violent and crudely natural than those of the former, are more insidiously dangerous. The spider of Wall Street is just as malignant as the wolf of the Arctic, though he employs a different fashion in catching his prey, and this fact Mr. London will not permit to escape his readers.

HIGHWAYS AND BYWAYS OF THE ROCKY MOUNTAINS. WRITTEN AND ILLUSTRATED BY CLIFTON JOHNSON. THE MACMILLAN COMPANY, \$2 NET.

It must not be supposed that Mr. Johnson's book is mainly concerned with the peaks and mountain sides of our great central range. He really describes and illustrates the region of Nebraska, Oklahoma, New Mexico, and the states northward to the Canadian line. Mr. Johnson tells his story simply and pleasantly, and his book to provide a text-book suitable to the needs is not so much a comprehensive account of the region as the narrative of a self-pleasskill such as will enable them to practice ing traveler. He has found real Americans hand-loom weaving for household needs and in his journeyings over a vast area, and commercial purposes. The editor of the has enjoyed his contact with his fellow citiseries, in an interesting preface, says, "Al- zens. He has also found beauty of prairie though within the bounds of academic art, and mountain, wonderful scenes in the Yelthe competition, of its kind, is so acute that lowstone and elsewhere, Mexican-looking only a very few per cent. can fairly hope villages, Mormon home-makers, tent-dwellto succeed as painters and sculptors; yet, ers and sturdy mountaineers. The pictures as artistic craftsmen, there is every proba- in this volume are of uncommon interest bility that nearly everyone who would pass and beauty, and few of them betray the through a sufficient period of apprentice- artificiality of pose and lack of picturesque ship to workmanship and design would sense which marked the illustrations of reach a measure of success." This is a very earlier volumes in Mr. Johnson's contribuhopeful utterance. Mr. Hooper deplores tions to the series of American Highways

#### **NEW BOOKS**

66 Th EBEL Women" (John Lane Company, New York), by Evelyn Sharp, is a succession of sketchy stories, apparently of mingled fact and fiction, designed to illustrate the militant suffragette movement in England. It is done with some humor, little hysteria, and vast fervor. American men, in or out of sympathy with the movement, can only wonder at the occasional brutal follies of the government, as shown here, in dealing with a situation that could hardly arise in the United States.

Arnold Haultain, who wrote so audaciously in his "Hints for Lovers," and has since edited the "Memoirs of Goldwin Smith," has put forth a new edition of his thoroughly delightful volume, "The Mystery of Golf" (The Macmillan Company, \$1.75), a book that deserves to find its way into the hands of all who love philosophy and humor, whether they care for golf or not. The new edition has been revised and enlarged. Mr. Haultain is a man whom the American reading public cannot afford to neglect. He writes with force and charm, and his humor has an agreeable subacidity and is full of moral antiseptic quality.

It is amusing to find at this late date an Englishman, M. D. Haviland, writing a "nature book" in the familiar biographical style of Thompson Seton, and the illustrator imitating, though fortunately improving upon, Mr. Seton's illustrations. These stories are of the fox, the rabbit, the cat, and the badger, and they are extremely well done in their kind. The book is issued by Longmans, Green & Co., of London, New York and India, at \$1.50.

The reason for making a book out of the collection of short stories by Robert Fulkerson Hoffman, entitled "Mark Enderby, Engineer" (A. C. McClurg & Co., \$1.50), is not clear. To number the stories consecutively as chapters does not give them continuity and is confusing. Except for the fact that some of the same characters recur in them, and that they are all about life, mainly railroad life, in New Mexico, they are not connected in any manner. The author is good at description, and some of the events recorded, notably wild rides on engines, and a mine disaster, are thrilling, but there is much clumsiness in the telling. The book could be boiled down to five or six clear-cut short stories with great advantage to the author's reputation.

Elizabeth Stuart Phelps' little story, "A Chariot of Fire," issued by the Harpers in a pleasing volume of less than fifty pages with appropriate and well drawn and admirably composed illustrations, is a poignant bit of universal human appeal. With Mrs. Phelps, as with many of the cleverest of the New England women who write fiction, delicate observation of human traits,

(Continued on page 78.)



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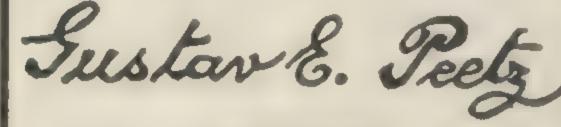
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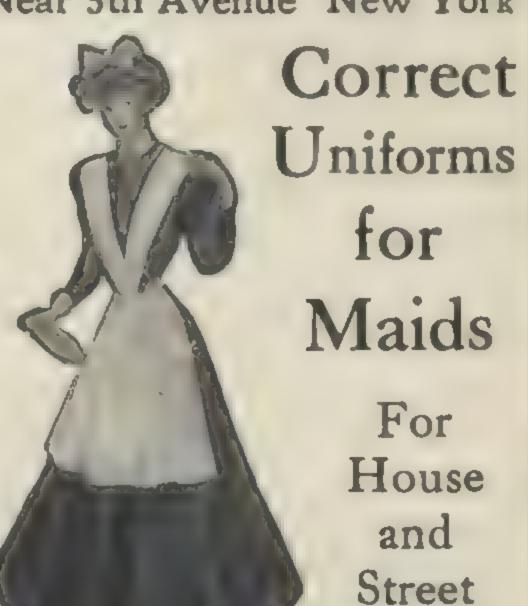


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# WHAT THEY READ

(Continued from page 76)

sympathy.

"Story Telling" is the title of a little volume of about 220 pages issued by A. C. McClurg & Co., of Chicago, and written by Edna Lyman. It is not designed to teach us how to write short fiction, but how to tell stories for the amusement of the young. We suspect that much of what is best in this art is incommunicable, but Miss Ly-

man's advice has a helpful sound. She in-

cludes entire some sample stories, and gives the titles of many others.

The C. W. Dillingham Company has issued an illustrated reprint of T. C. De-Leon's "Crag-Nest," a romance of the days of Sheridan's Ride, which was originally published in 1897. The new edition contains an introduction by the author, "Separating Fact and Fancy from Sheridan's Ride," which purports to be of considerable historical importance and interest.

If you expect to run and to care for your automobile doubtless "The Automobile, Its Selection, Care, and Use" (Outing Publishing Co., New York, \$1.25 net) by Robert Sloss, will be of service to you. Mr. Sloss discusses the usual problems, and has hopeful suggestions as to prolonging the life of tires, as to equipment, touring and camping, and even "tipping," that bane of the motorist.

"The Unlived Life of Little Mary Ellen" (Bobbs-Merrill, Indianapolis; \$1) is one of Ruth McEnery Stuart's dialect stories, ingeniously devised, and charming in spite of its sentimentality.

#### RECENT FICTION

7 IND Along the Waste" (John Lane Company, \$1.50), by Maude Annesley, is the tale of a very dreadful, beautiful and courageous young English artist woman in Paris, who yields to the allurements of a dreadful Apache, and eventually repents her yielding and its consequences when she gets a new and better lover. Miss Annesley's story is a symptom of the silly intellectual anarchism that accompanies some manifestations of the current feminist movement. The story is done with vigor, but if the author is really a young person her mother should not permit her to read it.

W. B. Maxwell has attempted in his new novel, "The Rest Cure" (Appletons, \$1.50), to picture the career of a modern strong and ambitious man, his marriage, partly in furtherance of his own selfish ends, partly for love, and his subsequent struggles, triumphs and defeats. The story does not fulfil the structural promise of its opening, for it loses interest and becomes a thing of loose ends.

E. V. Lucas attempts in "Mr. Ingleside" (The Macmillan Company, \$1.50) a sketchy novel of domestic life somewhat in the style of his "Over Bemerton's." There is somewhat more plot to this story than to the earlier one, but its interest is not of incident or action, but rather of phrase and character. There is a good deal of the Dickens influence in all that Mr. Lucas writes, but of Dickens dilute. The leading character talks in a fashion to give Mr. Lucas an opportunity to vent his mildly epigrammatic aphorisms of men and things, and in these utterances there are agreeable Dickensesque touches.

Charles Edmond Walk is a Western writer of mystery fiction, who won a moderate success last year in "The Silver Blade." Mr. Walk's latest story, "The Paternoster Ruby" (A. C. McClurg & Co., \$1.50), is inferior to its immediate predecessor and altogether a rather crude piece of work. Two millionaire speculators, rivals in business, as they had been in love affairs long ago, had competed frantically for the acquisition of a ruby of enormous value. One of them, having secured the jewel, is murdered at the opening of the story, which

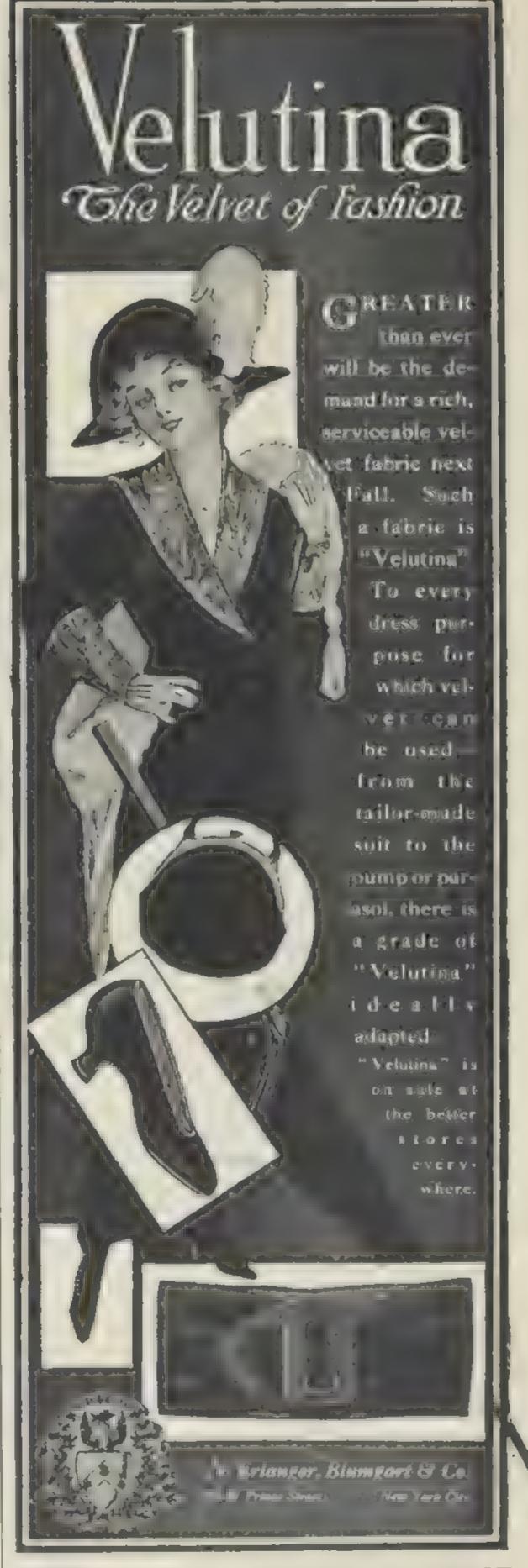
and of the physical aspects of men and proceeds to relate how a bungling young deplaces, counts for much, but this story has tective, materially aided by a pretty girl, in addition to such value the deeper quality finally discovered the identity of the asof pathos in no way dependent upon arti- sassin. There are several thrilling moments ficial sentiment or cheap sentimentality. in the tale, but the interest frequently flags The lesson, which is merely incidental to and, as is usually the case in stories of this the natural and necessary development of class, the inevitable, but quite unnecessary, the story is that of democratic human element of romance, is boresome, if not actually silly. Mr. J. M. McFall has contributed five fairly good illustrations in color.

> Mr. Frederick S. Isham is another Western novelist, and one who has shown considerable versatility in his work, but it is unlikely that this author's latest story, "The Social Buccaneer" (Bobbs-Merrill Company, \$1.50), will add much to his fame. At the very beginning we suspect that young Chatfield Bruce, social favorite and trusted clerk, is in reality the expert, mysterious thief who is responsible for an extended series of robberies in "high life." The plot is so complex that it frequently gets beyond the author's control. The villain of the yarn, who is also its hero, is scarcely a plausible character and awakens little sympathy on the part of the reader.

#### DEATHS

AVID GRAHAM PHILLIPS, the novelist, who was fatally shot by an insane man near the Princeton Club, in Gramercy Square, was born in 1867 at Muncie, Illinois. He was a newspaper writer in New York for some years before he began to attract attention as a novelist, and he wrote the magazine article that drew from Mr. Roosevelt the phrase "the man with the muckrake," quoted from John Bunyan. Some of Mr. Phillips's novels were "Her Serene Highness," "A Woman's Ventures," "The Master Rogue," "The Golden Fleece," "The Cost," "The Social Secretary," "The Fortune Hunter," "The Second Generation," "Light-Fingered Gentry," "Old Wives for New," "The Worth of a Woman," "White Magic" and "The Hungry Heart." Even better known are "The Plum Tree," "The Fashionable Adventures of Joshua Craig" and "The Husband's Story." It was a fancied resemblance in "The Fashionable Adventures of Joshua Craig" to incidents in the family history of the assassin that led to the killing of the author. Mr. Phillips was a writer of immense industry, much cleverness and great popularity, but nothing in his work seemed to promise any really notable performance, and his books are unlikely to have permanent interest, though the sensational nature of his end will probably stimulate their sale for some time to

Mrs. Elizabeth Stuart Phelps Ward, who has lived for some years past on a lovely hillside in a rural part of Newton, Mass., a suburb of Boston, died there at the end of January in the sixty-seventh year of her age. Mrs. Ward was the daughter of Professor Austin Phelps, who belonged to the faculty of Andover Theological Seminary, and the wife of Professor Herbert Dickenson Ward, of Talladega College, who was her efficient literary collaborator. She began writing stories as a mere child, but first attracted attention in her early twenties by her book called "The Gates Ajar," a somewhat sentimental discussion of religious life especially addressed to the bereaved women of the Civil War period. The book excited much comment by reason of its somewhat unorthodox view of the future state, and provoked replies, one among them entitled "The Gates Wide Open." Nearly twenty years later Mrs. Ward published another religious study entitled "Beyond the Gates." Her poems, of which she published many, reflect her special interest in the question of personal immortality. Her novels and many short stories had considerable vogue, but nothing that she wrote has the promise of permanence. Of late years she has been active in the anti-vivisection movement, and there have been traces of the special interest in some of her fiction. Among her betterknown books are "Songs of the Silent World," "Gates Between," "The Story of Avis," "Friends," "Dr. Zay," "The Trotty Book" (for children), "Come Forth" (in collaboration with her husband), "Hedged In," "The Silent Partner," and "The Empty House," a volume of stories just out. Professor Ward survives his wife.





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will produce at your convenience a bath containing the efficiency of many great spas. A luxuriously beneficial alkaline bath soothing to the tired, inflamed nerves and irritated, delicate cuticle. Softly perfumed by the oils contained in the crystal the bath is alluring to all who enjoy the perfection of bathing.

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I am very glad to express my complete satisfaction with the delicious CREME NEROL made by Forrest D. Pullen, It has my hearty, and sincere recommendation.—Geraldine Farrar.

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Among its prominent users are Margaret Anglin, Minnie Maddern Fiske, Julia Marlowe, Maxine Elliott, Billie Burke, Mabel Taliaferro, Julia Opp, Constance Collier. Mme. Tetrazzini, Bernice De Pasquale, Frances Starr, Virginia Harned.

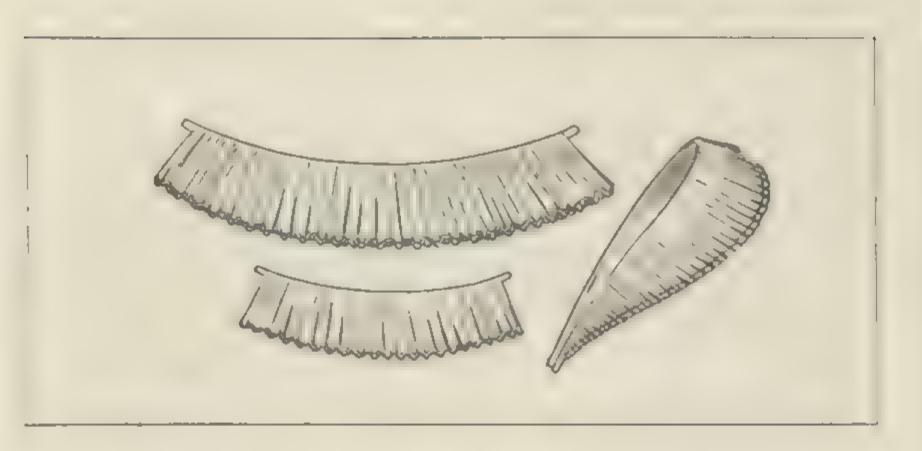
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# the WESTERN

[This department is conducted for the convenience of those

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YOW that the excitement of winter entertainment has given way to the quiet of Lent, the mind of woman turns naturally to

guimpes and sleeves must be made, buttons and hooks gone over, embroideries darned, skirts shortened and much cleaning and pressing done.

#### GENERAL UTILITY REPAIRER

For all these varieties of work it is often difficult to find the right kind of person. No established dressmaker will consider such services, as her time is too valuable and, as a rule, the seamstress who goes out by the day is hardly qualified to perform all of them satisfactorily. I have in mind a young woman who has taken up just such work. Hampered by ill health in her training in a big dressmaking establishment, she has turned to good account her knowledge of sewing and needlework generally, and repairing has become her specialty. This "repairing" includes everything from stockings to table linen and fine lace curtains. As regards clothes, it includes the putting in of fresh coat linings, binding skirts, making guimpes that fit well, changing yokes, and other renovations and adjustments. She works by the day, except where she takes the work home, and she will call for and deliver bundles of mending. Her daily price is \$2. On her list of customers are many bachelors, whose mending wants are best taken care of by a woman. Especial care is given to packages from out of town.

#### NECKWEAR

The subject of neckwear is perennially interesting, and never more so than just between seasons, when a dainty touch of lace is useful for freshening up an old gown. The illustrations show some hand-made and extremely simple neckwear. The stock and jabot in sketch one are of Irish crochet made flat, the only relief being in the lacelike edge, which runs all the way around, and in the tiny crochet balls that dangle at the top. This is \$4.50. Of the same lace is the butterfly bow, in the second illustration, which has a backing of vivid green velvet. Price 75 cents. This is made in all colors.

Another charming neck finish is the straight velvet band which fits around the throat, giving a soft effect to the hardest lines. These are decorated in an original way with tiny beads of cut steel arranged in a simple design. They come in three widths-three-quarters of an inch, inch and a half and two inches-for \$1, \$2 and \$2.50, respectively.

Fine lawns is the material chosen for the set of hand-made collar and cuffs shown in sketch number three. They are mounted on narrow bands which fit around the wrist and neck, allowing the closely plaited frill to fall softly. The tiny scalloped edge is button-stitched. This is marked \$3, and \$3.50 where the coat collar is desired.

The baby bonnet in sketch number four is an adorable wisp of finest lawn, handmade, the turned-back part finished with a row of feather-stitching. It is only \$1.50, and when a quilted silk lining of pink, blue or white is added, \$2.25.

#### BAGS

The favorite pocketbook is still the pouch or pendant bag. The one in sketch five is

Vogue's Western office, 917 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.] her wardrobe. While not too early to plan of suede in plain colors. The gusset at the very convenient one for traveling. It can spring clothes, there is also much to be side, which merges into the roomy bottom,

> same bag with excellent effect. A very beautiful piece of Chinese brocade with gold figures on a background of black is used for the bag in sketch six. A narrow metal frame holds it together at

the top and long cords of silk with tassels provide a means of carriage. This would make a smart theatre bag. Price \$5. The small square pocket in sketch seven is a

be attached to one's belt, and the fastening done in repairing the old, and in making is of grain leather of the same shade. Silk is a snap one. Velvet or suede is the maover or altering to conform to the new cords draw it together at the top, and there terial used, with a binding of grain leather. styles the gowns of last season. New is a lining to match of silk. Price \$4. Tapestry also is employed with excellent Cloth and velvet can be combined in the effect. Price \$2.

#### AID TO JIOME DRESSMAKING

The amateur dressmaker in despair over her many failures to fit her own frocks successfully, may well take heart, for, possessed of a scientifically made dress stand, she can easily work out her fitting problems. The expanding dress-stand is of great use in large families where some, at least, of the sewing is done at home. It makes for great economy, not only in actual dressmaking, but in the observance of the neatness which is one of woman's most valuable assets. The stands are made of papier maché covered with fine jersey. For full-length figures the prices are \$10 and \$15. Closed, the bust measure is 32 inches, and this can be expanded to 44. In the \$15 variety there is a clever arrangement by which the bust can be raised or lowered. Short figures, which can only be used for waists, are to be had for from \$2.50 to \$4.50.

Another item of interest to the home dressmaker is that knife and accordion plaiting may be done in one of the shops at very moderate prices. The material is sent prepared with a quarter-inch hem, and the price is regulated according to the width. The price ranges from two cents a yard for a six-inch width to sixty-five cents a yard for a fifty-five to seventy-four-inch width, in knife plaiting. For accordion plaiting the price begins at four cents for six-inch width and runs to forty cents for

forty-five to fifty-inch width.

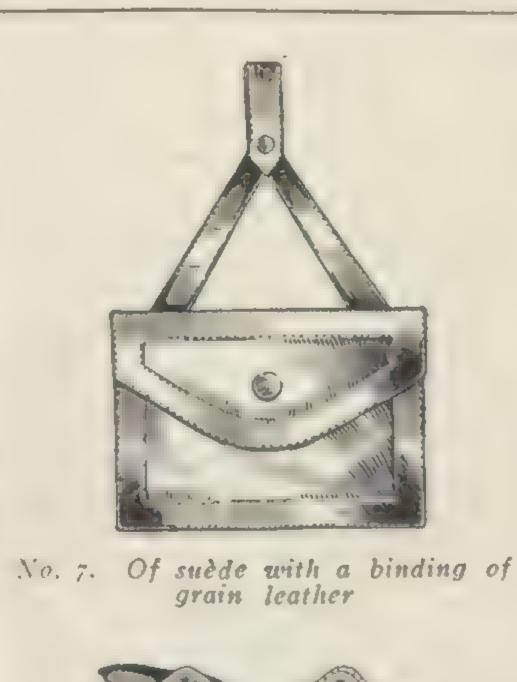
#### NEW FABRICS

Among the new spring materials is pluvette, a medium-weight Shantung with a coarse thread showing at intervals. This comes in all colors and bears the excellent recommendation of being impervious to rain spots. Excellent for hot-weather suits. Price \$1 and \$1.35 a yard (27 inches wide). Shower-proof foulard at 85 cents and \$1 a yard is another fabric which makes a special appeal for favor. The leading colors are blue, brown and black, and there is a very lovely rose shade. The patterns are all small, usually dots or conventional flower designs.

Flannelette with a smooth cheviot finish, which does not fluff as the ordinary make does, is strongly recommended, particularly for children's night suits. It comes only in narrow stripe designs at 15 cents a yard.

#### CRÊPE SCARFS

A delightful finish to an afternoon or evening gown is the long scarf of sheer crêpe which winds around the throat and falls in graceful lines. These come in all prices-from \$2.50 up. At that price the material is chiffon. Marked \$6.50 are some of Liberty crêpe in lovely soft evening shades, with a pattern of woven dots running all over it. The ends, which may be lightly weighted, have a border of inchwide silk bands interwoven. At \$13.50 there is one in a better quality of crepe with a handsome Chantilly all-over pattern. This one comes in practically all colors. Some of the more striking shades of yellow, blue, green and red would be invaluable in lending a distinctive note of color to an otherwise unattractive or colorless gown.

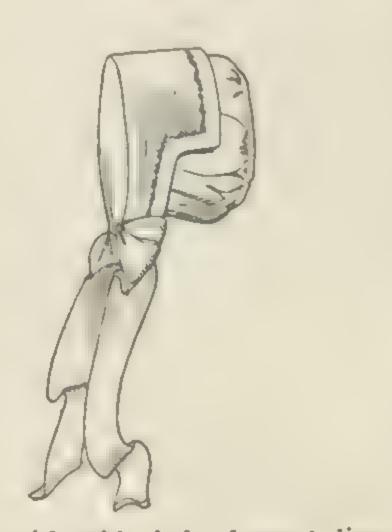




No. 2. Butterfly bow of Irish crochet and green velvet



No. 1. Pretty stock and jabot of Irish crochet lace



No. 4. Adorable baby bonnet lined with quilted silk

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# Silk

"ONYX" stamped on a hose means

# The Maker's Best Effort — — — The Buyer's Best Judgment

These two sentences state the simple truth and explain the reason of "ONYX" success.

Our best efforts, extending over twenty-five years, have produced the "ONYX" Quality which appeals to your best judgment.

Do not attempt the impossible; better hose cannot be found than those which bear the "ONYX" Trade-Mark.

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498. A Pure Thread Silk in Black and All Colors, of extra length with a "WYDE TOP" and "SILK LISLE GARTER TOP" and SOLE.

This "ONYX" Silk number is Twenty-nine inches long, is Extra Wide and Elastic at Top, while the "Garter Top" and SOLE of SILK-LISLE give extra strength at the points of wear, preventing Garters from cutting and toes from going through. \$1.50 per pair.

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215. Men's "ONYX" Pure Thread Silk with Lisle Heel and Toe in Black and the following colors: Tan, Gray, Navy, Purple, Helio, Suede, Green, Burgundy and Cadet. Best pure silk sock made at the price.

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620. Men's "ONYX" Pure Thread Silk, Black and all Colors, medium weight, with "Onyx" Lisle-Lined Sole—insuring satisfactory service. . \$1.50 per pair.

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(Trade Mark.)

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Will soften the roughest hands in an amazingly short time. They are made of finest quality chamois, and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause sunburn, tan, chap and broken skin to disappear as if by magic. The principle is purely scientific. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDI-CATED SLEEPING GLOVES. mailed postpaid on receipt of \$2.00



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VEGETABLE SILK (Trade Mark) HOSIERY

the wonderful seamless hosierymade by our own secret process that looks like silk, feels like silk and wears like tron. First hosiery ever guaranteed, and the only hosiery guaranteed one year.

Send for trial pair of Style 2626 - medium weight, double heel and toe; most durable stocking made. All colors, sizes 8 to 10%. Fifty cents per pair, plus ten cents for postage and mailing, or \$3.00 for box of 6 pairs, with a year's guarantee. prepaid, Money back if no satisfied.

When you order ask for Free Vegetable Silk Booktells of other styles and weights for women, children and men, and about the marvelous Vegetable silk itself. Agents, we have an attractive proposition for you, Write for our plan -tells how to build a

permanent, profitable business for yourself. Muskegon Knitting Mills, 482 West'n Ave., Muskegon, Mich

# Her presence is

"Like a sweet South wind That breathes upon a bank of Violets. Stealing and giving odor"

She uses Llewellyn's Violet Orris Sachet

> Packets by mail, 25 cents One dozen, \$2.50

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# FOR THE HOSTESS



Simplicity the Rule— Dinner Giving-Spring Flowers by the Basketful

is the dinner, and hostesses are constantly searching for new ideas in dishes, favors and table decora-

The tendency of the day in this form is towards simplicity, and the shortening of the menu is very noticeable. The change in this latter respect, even during the last four or five years, is marked, and is to be

commended for many reasons.

happened recently to glance over the menus of famous dinners given in New York years ago by the distinguished men and range six small, round croutons on a hot women of the day, and was astonished at dish, put the filets over them, put the the incredible number of courses, the amaz- sauce around them (but not over them). ing number of dishes, and the many dif- and garnish with parsley and Parisian poferent wines served. The forebears of the tatoes. present generation must have had not only marvelous appetites, but cast-iron digestions! At the dinners at that time, nine or ten different wines were considered necessary, where to-day we serve two, or, at the most, three.

#### THIS SEASON'S DINNER FASHIONS

To the late King Edward vit is ascribed the fashion for short and comparatively simple dinners. Society in this country very shortly afterward adopted the change, which, as a matter of fact, would probably have gradually taken place as more convenient in this age of rapid and restless movement.

After a varied experience, both in this country and in Europe, no apology is necessary if the attempt is made to enlighten our epicures and "dinner-givers" as to how to arrange and serve a fine dinner, from its beginning to its close, after the fashion of the French.

More success can be attained by studied attention to the room, the table, and the serving of the courses, than in the prepara-

tion of costly dishes.

The majority of people prefer the conventional, fine, satin damask, and indeed it is difficult to improve upon such a background for the display of silver, glass and flowers. Among the most beautiful of these cloths are the French. They are exquisitely, closely woven, and one seen recently had a wonderful design of wreaths, flowers and ribbon. The latter, winding in and out among the flowers, and here and there tied into double bowknots. The napkins had the same design, and were 27 inches the larger ones are clumsy and are not so much used. Such a cloth costs \$37.50, and the napkins \$36 a dozen.

white peppermint candy with a tiny chantecler of colored sugar placed on each. Silver candelabra, or silver candlesticks with shades, to match the deep rose of the candy flowers make the table lovely in color. A simple, but good, menu for this dinner

would be-

Grape Fruit Cocktails Amber Consommé Celery Olives Broiled Shad aux fines Herbs Sliced Cucumbers, French Dressing Chicken Terrapin New Green Peas Mignons Filets à la Parisienne New String Beans Individual Ices Anchovy Salad Liqueurs Coffee Champagne served throughout

RECIPES FOR SOME OF THE COURSES

The Amber Consommé is a most delicious clear soup and not difficult to make. The recipe for this soup is as follows: Four pounds shin of beef, three pounds fowl. four quarts of cold water, two ounces of lean ham or bacon, six cloves, six peppercorns, six allspice, bouquet of herbs, one tablespoonful of salt, three onions, one carrot, one turnip, two stalks of celery. two sprigs of parsley, three eggs (whites only) and shells, one saltspoonful celeryseed, rind and juice of one lemon.

The recipe for Chicken Terrapin is as follows: Chop one cold roast chicken and

O very many people the most de- one parboiled sweetbread fine, make one lightful form of entertainment cup of rich cream sauce, also one cup of hot cream, a quarter of a cup of butter, two tablespoonfuls of flour. Put in the chicken and sweetbread, salt and pepper to taste. Heat over water for fifteen minutes. Before serving add the yolks of two eggs well beaten and one wine glass of sherry

The recipe for the Filet à la Parisienne is as follows: Pare six small filets of beef, cook for three minutes. Put half-pint As an evidence of this fact, the writer Madeira sauce in saucepan with two truffles and six mushrooms all cut in slices. Cook all together for ten minutes. Ar-

> The Anchovy Salad is made as follows: Eighteen bottled anchovies, soak them in water for two hours, until thoroughly unsalted; drain in cloth and remove bones. Clean and pare head of lettuce, tear in pieces and put in salad bowl, covering with two tablespoonfuls of Tartar sauce. Decorate with anchovies, two hard boiled eggs cut in quarters, twelve capers, six stoned olives, sliced beetroot, seasoned with a pinch of black and red pepper and one tablespoonful of vinegar. Mix thoroughly.

#### FLORAL ARRANGEMENTS

As the spring advances, one turns with infinite relief to the frail and exquisite blossoms that breathe of the warmth that is to come, and the latest fashion for the decoration of dinner table with these lovely spring flowers is found in placing small baskets which are either gilded or silvered, or enamelled in green or white, and which have high curved handles, in the middle and along the middle of the table. These baskets are dainty and charming, and are filled with a variety of spring blossoms, mixed with maidenhair fern. For a large dinner, six of these baskets are used.

Undoubtedly the most beautiful floral decoration for dinner tables seen in New York this winter has been used by three or four of the smartest and best-known hostesses in the city.

SUPERB NAPERY

To begin at the beginning, the foundation—the dinner cloth was a work of art. For those who prefer a more elaborate cloth than the plain damask, this cloth is a square. This latter is the proper size, as revelation. Made in France, it is composed of different laces and of English eyelet work, and the beauty of the whole effect when spread on a table simply beggars de-A pretty idea for bonbon dishes is the scription. The laces are point de Venise, Bruges, English eyelet work and filet. The napkins that go with this cloth are twentyseven inches square, are edged with Cluny, and have medallion of Cluny lace in one corner. This cloth, although round, can be used upon a square table also. The price is \$475 for the cloth, and \$50 a dozen for the napkins.

The floral decoration spoken of consists of three gilded wicker-work vases, one three feet tall for the middle of the table, and two feet tall for the ends. Springing from these vases are long branches of either roses or orchids, or any especial spring flowers. These branches are so high over the heads of the guests that, when the latter are seated, the effect is that of a canopy of flowers, or of an arbor of blossoms. They are so high that the heat from the candelabra does not affect them. Of course, like all very beautiful and uncommon decorations, this especial one is expensive, but the effect is so rare and exquisite that it is worth all that is asked for it.

LUNCHEON MENUS

There is nothing daintier in floral decorations than the combination of the large, pale pink carnation known as the "Enchantress," with white lilacs. The effect is particularly springlike and delicate, and the leaves of the lilacs give all the green required. An appetizing menu for a luncheon decorated in this way:

(Continued on page 84.)



# WINTER versus BEAUTY—Timely Advice for the American Woman

The extremes of an American winter, the rapid climatic changes, rough winds and swirls of dust play havoc with fair complexions, weakening the eyes and forming lines and furrows under the eyes and on brows-nor do the inevitable glowing nose and glove-reddened hands enhance the general attractiveness of one's appearance.

Those who have long known Mrs. Adair continue to seek the aid of her methods, which they know will surely restore the white plumpness of neck, hands and arms, the natural hue of the cheeks, the sparkling brilliance of the eye, the delicate, rounded contour of perfect face and form.

# Mrs. Eleanor Adair

is the ONE WOMAN having an established record of fourteen years' continuous success in London, Paris, and New York as an originator, practitioner and teacher in the Modern science of Beauty and Health.

A few of Mrs. Adair's GANESH Preparations and Appliances Patronized by Royalty Recommended by the Medical Profession

Patent Ganesh Chin Strap removes double chin, restores lost contours, takes away the line from nose to chin. \$5. Double straps to making them white and equaled as a face cleanser prevent snoring, \$6.50.

Ganesh Eastern Muscle-Developing Oil, \$5, \$2.50, \$1. Removes lines, fills hollows, obliterates lines on eyelids,

Ganesh Eastern Balm Cream, \$3, \$1.50, 75c. Can be used for the most sensitive skin; unand skin food.

Ganesh Diable Skin Tonic, \$5, \$2, 75c. A splendid wash for face; closes the pores; strengthens and whitens skin; good for loose skins; removes puffiness under the eyes.

MAIL ORDERS for all preparations and appliances promptly filled on receipt of check or money order and sent with full instructions to any address. HOME TREATMENT assuredly successful with the aid of Mrs. Adair's book and Ganesh Preparations, if you should find it impossible to call personally.

## MRS. ADAIR'S FACIAL TREATMENT

Hygienic Facial Massage and Electrical Face Treatments (Vibro treatment included) at Mrs. Adair's Salons, cost \$2.50 (Course of six treatments \$12). Ladies only received. To her other treatments Mrs. Adair has added scalp massage and shampooing.

WRITE TO MRS. ADAIR for a copy of her valuable book "How to Retain and Restore the Youthful Beauty of Face and Form." Price List Book FREE.

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# FALSE RUMORS

have been circulated that Mrs. Adair will discontinue her New York Branch.

THESE RUMORS ARE ABSOLUTELY UNFOUNDED

and are circulated with malicious intent.

## The Marvellous Growth

of Mrs. Adair's business has never been greater than at the present time. It continues to record increases irrespective of seasons and conditions. Thus the American women testify most eloquently to the merits of Mrs. Adair's Ganesh Preparations and Treatments.

There are no similar preparations or treatments. neither has Mrs. Adair any pupils in New York other than those working for her at her Salon at 21 West 38th St. The indiscriminate use of Mrs. Adair's name by so-called "beauty specialists" is merely intended to deceive.

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Spring 1911 "McCreery Silks" Famous over half a Century

Representing the foremost manufacturers of Europe and America in the latest weaves and colors.

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"I take pleasure in recommending the R & G Corset as the most comfortable I have ever worn. The combined style and easy comfort of the R&G should be a delight to every well-dressed woman, as its flexibility is a quality particularly sought by dancers."

Face do Plus.



Foreigners invariably remark on the superior figure and grace of American women as compared with European.

Grace of figure being a matter of corseting, we know from the millions annually sold of R & G Corsets that they have much to do with this impression.



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The Sturtevant carries household vacuum cleaning to an entirely new point of simplicity and usefulness.

It makes absolute, hygienic, dustless cleanliness not only possible in the home, it makes it easy.

It solves completely the two most baffling problems in household vacuum cleaning:

It does away entirely with the useless and injurious EXCESS SUC-TION that has been the serious objection to vacuum cleaning. It will not damage the most delicate fabric. Yet in PERMANENT THOROUGHNESS, it has never been equalled.

It has none of the complicated mechanism-valves, gears, bellows, diaphragms-that mean endless repairs and short-lived efficiency.

In using the Sturtevant, the machine itself is almost forgotten-one is conscious only of the amazing results.

A vacuum cleaner like the Sturtevant must inevitably be deemed as necessary to right living as a bath tub. It realizes a new ideal of cleanliness, of health, of comfort.

These things have been made possible by the great principle of high-pressure fan suction, the epoch-making advance in vacuum cleaning. No person should buy a vacuum cleaner without knowing the vital bearing of this principle on the practical efficiency of the vacuum cleaning process. Our booklet gives these facts.

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Will remove double chin, strengthen sagging cheeks and prevent snoring.

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Samples of Cleansing Cream, Massage Cream and Face Powder for ten cents.

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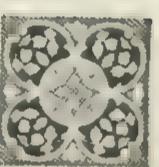
Can be scientifically cultivated. Thin, weak, light colored brows can be made thick, dark and silky.

## Bailattar Eyebrow Grower

provides just the stimulant nature needs to arouse the enfeebled hair cushions into renewed activity. Wonderfully successful. Send f.r circular on the cultivation of the eyebrow.

A. G. LYFORD 128 B Tremont St.

Boston



# For the HOSTESS



(Continued from page 82)

Anchovy E'clairs Puree of Fresh Green Peas Lobster à la Newberg Broiled Chicken, Mushroom Sauce New Strin Beans Endive Salad Raspberry Parfait, Almond Wafers Coffee Sherry

The menu given above is simple, but delicious, and easily prepared without entailing much expense. However, should a more elaborate luncheon be required, the two menus given below will be found to be extremely satisfactory, and were compiled for Vogue by two of the leading chefs of New York:

Fraises au Kirsch Consomme Bellevue Hors d'Eouvre Oeufs a la Religieuse Poitrienne de Voillaide a la Nesselrode Salad des Oeufs au Nid Glace-Poularde a l'Orange Petits Fours Cafe Sparkling Burgundy

A still more elaborate luncheon would

Cotuit Oysters Fresh Astrachan Caviar Broiled Salmon, Anchovy Butter Cucumbers—French Dressing Red-Head Duck, Sliced Hominy Hot House Asparagus Fonds of Artichoke Salad Port du Salut Cheese Toasted Crackers Aspic of Virginia Ham Fresh Strawberry Coupe Individual Cakes Coffee Champagne Liquers

#### HOW TO COOK OYSTERS

HROUGHOUT the lenten weeks there is perhaps no food in higher esteem than oysters, and good recipes for cooking them are always welcome. There is a very widespread idea that oysters may be fattened by keeping them alive in water and feeding them with Indian meal, but this is an error. It appears to be true, merely because the fresh water enters the tissues more readily than the salt, but it only bloats them, and the flavor of such oysters is invariably poorer.

There is one rule which should never be forgotten in cooking oysters: Do not over cook them. . This is a very common fault, and the delicacy of the flavor is thereby lost. Another rule given by a housekeeper, famous for her delicious oyster soup, is: "Never flavor oyster soup with onion. boiled soft and rubbed through a sieve to thicken oyster soup, is delicious. Mace, nutmeg, celery, pepper, of course; lemon juice and lemon peel may be added to suit the individual taste.

The following recipes are among the less usual methods of serving them:

#### OYSTERS IN FANCY SHELLS

The oysters are bearded (that is, the hard white muscle which closes the shell is cut out), sprinkled with lemon juice, and heated over the fire, but not allowed to boil. Thicken a small cupful of broth with two teaspoonfuls of butter and flour and the oyster liquor added, together with half a glass of wine. Next put in one or two beaten yolks of eggs, and season with nutmeg and a very little white pepper or cayenne. Let it thicken, add a touch of lemon juice, then the oysters, and it is all ready for the fancy shells.

Shape these in the shells up toward the center and sprinkle bread crumbs, grated cheese and small bits of butter over them. Brown quickly and serve hot. As the materials are all cooked, do not leave the shells in the oven longer than is necessary for browning, otherwise the oysters will be shrivelled by too long an exposure to the heat.

#### OYSTERS ON SKEWERS

This recipe figures on menus as "oysters en attelés." To prepare the dish, take three dozen fine large oysters, drain the liquor from them, and pour it into a saucepan with a tablespoonful of butter and flour, some parsley and mushrooms. Add

the yolk of an egg for thickening. Stew the oysters in it a few minutes, but be careful not to let it boil. Have ready some sliced mushrooms, and slip alternately an oyster and a slice of mushroom on small silver-plated skewers. Dip them into the sauce, then into bread crumbs, then into beaten egg and crumbs again, and fry in deep lard a golden brown. Serve on the skewers with the sauce (called "sauce d'attelets") poured over.

#### OYSTERS AU SOLEIL

Many people who cherish a prejudice against mushrooms will prefer this recipe. Cook precisely the same way, omitting the mushrooms. Then skewer two oysters together with the tiny skewers which come for these little dishes, roll them in bread crumbs, then in beaten egg, seasoned with pepper and celery salt; roll again in crumbs and fry. Serve with the sauce poured over them, and garnish with parsley.

#### ROAST OYSTERS

Lay two or three nice large oysters on a round of buttered toast. Put some bits of butter on them, pepper and a little salt. Place them in a very hot oven until the edges of the oysters curl a little. Then take out and serve immediately.

#### PICKLED OYSTERS

Drain the liquor off the oysters, and pick them over very carefully. Let the liquor settle, and after removing the sediment, pour it over the oysters (previously placed in a saucepan) and let them cook without boiling for ten minutes. Take the oysters out and put them into a glass jar. Add to the liquor in the saucepan an equal quantity of vinegar, and to a quart of fluid put three dozen whole cloves, three dozen white pepper corns, four blades of mace, a little salt, if needed, and three dozen allspice. Let the mixture boil several minutes, and pour it hot on the oysters (if you let the liquid run down a spoon into the jar you will not crack it). Screw on the cover immediately. They will be ready for use at once.

#### OYSTER SALAD

Stew the oysters in their own liquor as directed in the previous recipe, then pour them with the liquor into the bowl to cool. To four dozen oysters add three tablespoonfuls of vinegar, one of oil, with a little salt and pepper, and set them on ice until wanted. Cut up the tender part of a head of celery into dice and mix it with the oysters, adding a cupful of mayonnaise. Arrange in the salad bowl, decorating with the white celery leaves, and pour over the top more of the mayonnaise.

#### OYSTER LOAVES

Take as many small rolls as you have Onion never goes with oysters." Celery persons. The oval baker's breakfast roll is very good, or you can have them baked just the shape required. Cut a small piece for a cover off the top of each roll, and then take out most of the crumb. For six or seven rolls put a quart of oysters in a saucepan with their liquor, half a grated nutmeg, a little mace, pepper and salt. Stew slowly until the oysters are plump, but not shrivelled, then add the crumbs of the bread, which have been already stirred in melted butter. Take off and add two tablespoonfuls of thick cream, or else thickened milk. Fill the roll with the oysters and sauce and put on the covers. Lay one large oyster on the cover and serve very

#### OYSTERS WITH MUSHROOMS

Drain a pint of oysters and place them in a hot pan with a dessertspoonful of melted butter. Toss them about until they are plumped and the edges beginning to curl, then place them in a heated dish. Add to the oyster liquor the juice from half a pint of canned shopped mushrooms and enough milk to make a pint in all. Thicken it with a tablespoonful of flour stirred smoothly in a little milk, and let cook three minutes. Add the chopped mushrooms and cook two minutes longer. Season with half a teaspoonful each of salt and lemon juice and a dash or two of paprika. Stir in quickly a tablespoonful of butter and the beaten yolks of two eggs. Put in the oysters, stir until the mixture reaches the boiling point, then remove at once from the fire. Serve at once with strips of hot buttered toast.



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Improve Your Figure—in other words, be at your best. You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what I can do for you by what I have done for others. I think I do not exaggerate when I say I have corrected more

Chronic Ailments and built up and reduced more women during the past nine years than any ten physicians. The best physicians are my friends—their wives and daughters are my pupils.

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Reduced about 25,000 women from 10 to 85 lbs. I have rounded out and Increased the Weight of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food. Won't you join us?—we will make you and the world better.

I have published a free booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.



The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

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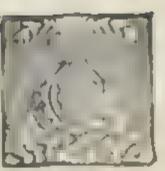


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# WARDROBE



The Smart Spring Fabrics With Practical Suggestions for Models -New Materials, Laces and Novelties and What They Cost

HE woman who depends upon her little dressmaker to turn out her spring wardrobe could not ask for more favorable conditions than await her this season. The new lines are simple and smart, the fabrics in many instances are so decorative as to require no trimming other than their self-borders, and with the distinctive cut of a good pattern one cannot fail to get a satisfying result.

When a number of costumes are to be made at home, the best plan is to have all the necessary linings, findings and trimmings for each gown carefully kept with the material they are to elaborate; and finish each completely before starting another. Pressing padding or buttonholes for cloth suits should be done by a tailor, for he will give a finish that cannot be otherwise acquired.

Buttons to be covered in the cloth of a tailored suit should be sent to some nearby place where such things are done; any small tailor can furnish the address of such a shop. A makeshift in any of these small accessories is never satisfactory, as a home-made look is sure to result.

It is now possible to fashion a charming frock by combining the good parts of two gowns that have seen their best days, and if these happen to be two or three years old, so much the better, for in their new guise they will not be remembered at all.

#### MODELS FOR A PRACTICAL WARDROBE

The practical wardrobe should consist of several pretty fancy blouses, besides the tailored shirtwaists for wear with the tailormade suit and the piqué outing skirts for golf or tennis. There should be a linen suit for traveling or motoring, a serge suit and a mohair; these four to be made on tailor lines, and with a tailor finish, will be found none too many for a variable climate. Of morning frocks there should be several very simple models and one or two more elaborate, but all of tub materials, so that there will be always a fresh and dainty frock on hand.

Four pretty afternoon frocks can be developed of voile, of foulard, of marquisette and an evening wrap are also necessary. A be suitable for this wardrobe, and for which 35 cents a pair. Vogue patterns are now ready, are illuslines indicating the straight of the material are absolutely straight, for haphazard placing of the sections of a pattern will ruin any dress.

#### TWO COAT MODELS

The coat for motoring will be very good looking and serviceable if made of naturalcolor coolie silk, which is 44 inches wide and costs \$4 a yard. Vogue pattern No. 1772 is a good choice. The cuffs and collar facing may be of black and white striped Shantung silk, which is 27 inches wide and is sold at \$2.25 a yard. The buttons are self-covered. If this material is used no lining is necessary, as it is of good weight. There is also a good pongee, 36 inches wide, at \$1.50 a yard, and a linen, 45 inches wide, at 68 cents a yard, that would look well in this model. The collar facing and the cuffs may be of the striped silk, even if linen is chosen for the coat.

The evening coat shown in pattern No. 1668 would be charming of unlined white prunella cloth, which has a satin-finish surface and is ivory in tone. In a 45-inch width the price is \$2 a yard. A heavy novelty lace embroidered in color will be stunning for the revers; the price of this lace varies according to the width, \$3 a yard being asked for a pattern 31/2 inches wide; a burnt-ivory Venise lace would be equally effective, and in a 4-inch width costs from \$3 up. The straps on revers may be of the cloth, or of panne velvet to introduce

a note of color. The silk cord ornaments are in ivory white; they range in price from

#### TAILOR-FINISHED SUITS

For a strictly tailored coat and skirt suit pattern No. 1819 is the most desirable; the skirt gives the much coveted slim appearance to the wearer, without being too scant for comfortable walking, and the coat is jaunty and smart. This coat will be more becoming to a woman whose hip measure is over 40 inches if the front seams are cut straight below the bust-line, and not curved in as shown; this will give ample room in coat skirts and prevent any drawing at sides and back. Navy blue hop sacking is a good material for this model, the revers to be strapped with wide black basket-weave braid, and the buttons and collar made of black satin. Hopsacking is 54 inches wide and costs \$2.50 a yard; braid, one inch wide, costs 18 cents a yard, and a good satin, 35 inches wide, is \$2 a yard. Black peau de soie, 22 inches wide, can be used for the coat lining; price \$1.35 a yard.

Pattern No. 1821 seems especially designed to combine plain navy blue serge with navy blue serge striped in white. The collar and cuffs are of real Cluny over black satin, and the cuffs are ornamented by buttons covered in black satin. The plaited net frill has a scalloped edge and matches the lace in color. The frilling can be bought in a 4-inch width at \$1 a yard. The striped serge is 54 inches wide and costs \$1.50 a yard, and the plain serge in the same width will cost \$1 a yard. The Cluny lace set varies in price according to

the fineness of the design.

#### LINEN SUITS

For a linen suit in tailor finish pattern No. 1831 is very effective if made in a dull ivory-toned linen with a slightly rough weave. This quality is suitable for an unlined, serviceable frock built on simple lines. The front panel of the skirt is braided, as are the cuffs and front of peplum, in a white cotton rat-tail cord. The flat collar and the single revers are of dull and of batiste. Four or five evening gowns ivory-white satin, and a white braided cotton cord belts in the coat. The linen is coat for motoring must be on the list, and 45 inches wide, and sells at 68 cents a a pretty, useful wrapper for resting hours. yard. The rat-tail cord is 50 cents for a A number of attractive models that would piece of 12 yards, and the girdle cords are

A useful linen costume with a skirt that trated in this number. It must be remem- can be worn with other blouses for golf bered that to get the best results, even with or tennis has a box-plait panel at front and the best patterns, they must be properly back stitched down on edges to knee hight. pinned in place on the goods, so that the Pattern No. 1769 shows it with its own smart, plain waist. French linen, 45 inches wide, at 50 cents a yard is an excellent fabric for this costume. The buttons should

be of white pearl.

#### SEMI-TAILORED FROCKS

Costumes of the semi-tailored order have many advantages, for they may be worn at those critical times when one is not quite sure what she should wear, and besides they are seldom extreme in style.

Pattern No. 1801 would be lovely in bordered navy blue shed-water foulard with border design in white and small designs above; a portion of the border can be used for one lapel and the sailor collar at back. The other lapel, the girdle, and the buttons are of plain blue shed-water foulard to match the ground color. The width of this foulard is 48 inches, and the price \$2.50 a yard. For the little chemisette an ivory-white French batiste with finely embroidered sprigs is used; 22 inches wide; \$2.50 a yard.

Another attractive model is shown in No. 1803, for which Russian blue coolie silk could be used (a Chinese silk in an unusual weaxe), The motifs on the skirt and waist are in self-tone, turquoise blue and gold embroidery on twine-color filet net, cut in squares and piped with black satin. The filet motifs are 3 inches wide and cost \$5 a yard. Coolie silk is 44 inches

(Continued on page 88)



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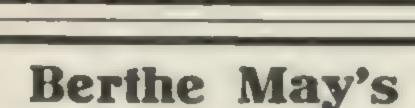
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cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.

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> The illustration shows an evening wrap of alternating chiffon and black satin stripes. Sleeves entirely of Russian Renaissance lace -likewise the band let in at bottom of coat. The beautiful cerise lining is charmingly revealed through the lace of the sleeves, the revers, and band at bottom. \$175.

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# WARDROB



(Continued from page 86)

wide, at \$4 a yard. For the small chemis- and tied in a bow behind. Make the sleeves ette, stock and the undersleeves use sha- of diamond mesh net finished with three dow lace over white chiffon. The flat bands frills of real Valenciennes, the fichu of in cuffs effect would be pretty of point lace-edged net, and let the tucker be a bit Venise lace to match the Venise lace collar. of antique gold lace. All-over shadow lace is \$6.50 a yard, 45 inches wide; if a deep edging is preferred, at \$2 a yard; net, 45 inches wide, is \$1.50 which gives a perfect finish for stock and a yard, and real Valenciennes can be had undersleeve, one 16 inches deep comes at from 35 cents up. Peau de soie, 22 inches \$5.50. The imitation Venise edging, 3 wide, is \$1.35 a yard, and for the tucker a inches wide, is \$4 up. The collars range small remnant of some lovely gold lace can from \$4.95 upwards. For the sashes, the usually be picked up. There is nothing yoke band and the soft girdle use a dull- smarter than bordered chiffon, and pattern finish black satin. The fringe may be easily No. 1806 will make a stunning frock if a made from jet beads at 18 cents a bunch; certain white chiffon printed in pale pink silk fringe by the yard is 78 cents

by pattern No. 1790. A silk and wool girdles the waist, with a knot at left side. poplin in kingfisher blue, with a chemisette The chiffon is 42 inches wide, and has an and undersleeves of all-over Valenciennes azure band forming a hem below the lace, would be very smart. A plaited net poppies; price \$1.50 a yard. The bud and frill forms the collar effect and sleeve leaf trimming is \$2.50 a yard, and a silk ruffles. Buttons covered with beaded net cord girdle (three yards long, with tassels) are used as trimming, with buttonholes is \$1.85. simulated in black silk rat-tail braid. The Model No. 1764 is designed for lace poplin is 44 inches wide, and is \$1.75 a flounces, and has a smart new sash effect, yard. All-over Valenciennes 45 inches with rosette at left of front, and an end wide costs \$5 a yard. Rat-tail braid is 10 drawn through a slit at hem of flounce, cents a yard, and colored beads are 15 knotted and hanging loose ends below. One cents a string. Plaited écru net is 4 inches side of the waist is of chiffon cloth the wide and has an edge finished in tiny scal- color of the sash, over chiffon in the exact lops at \$1 a yard.

#### AFTERNOON GOWNS

The three afternoon frocks suggested here will do for various occasions, and are selected with a view to comfort, according to temperature conditions. No. 1699, for instance, may have a tunic of marquisette flowered with shaded Dresden roses and mounted over a pearl-gray Liberty satin slip; the tunic can be finished with a steel fringe. The waist should be of the marquisette over gray, and the girdle of the satin with a bow at back. A gray silk cord with tasseled ends finishes the neck at front and back, and the chemisette is of very sheer cream French mull. Cuffs of real Bruges lace will add a decided note of elegance to this fetching frock. The marquisette is 30 inches wide and costs 50 cents a yard; satin 35 inches wide is \$1.50 with tassels, is 65 cents.

bordered, perle-dotted marquisette, with a hand. A good imitation Valenciennes in border in an Egyptian design that blends a a fine, pretty pattern comes at 14 cents a deep amethyst with dull greens, tan and yard, and real baby Irish crochet can be black with white. Motifs can be cut from had at 50 cents a yard. this border and embroidered heavily at edges, with amethyst and chalk beads, and mounted on satin to serve as buckle effects at front and back of waist. The underskirt, girdle and waist lining should be of dull amethyst crèpe chiffon over creamwhite messaline. The lace yoke should be of one of the new shadow laces. In price this marquisette is \$6 a yard, the width 48 inches; the crepe-finish chiffon is 85 cents for a 45-inch width; the messaline is 22 inches wide and costs \$1 a yard. Another suggestion for this same model, if it is desired in less expensive materials, is that it be made of an ivory-white shed-water foulard striped with gray and printed with a Persian lace border in gray shades with touches of black; this is 48 inches wide, \$2.50 a yard. The motifs may be cut out, headed and mounted as buckles in the same way.

Madeira embroidered flouncing, hand-embroidered batiste flouncing, or narrow, bordered tulle, printed with sprigs of flowers above the border would develop charmingly in pattern No. 1799. The last named material is 30 inches wide and costs 75 cents a yard. Hand-embroidered sheer batiste flouncing 18 inches deep, with a scalloped edge, is from \$2.50 to \$8.50, or more, a yard. A 16-inch Madeira flouncing is \$5 a yard. The belt may be of the material or of some soft, pretty ribbon.

#### SOME SIMPLE EVENING GOWNS

One important feature to bear in mind when planning an evening gown is to select a simple model if it is to be a homemade production. Over-elaboration, unless very skillfully handled, is sure to result disastrously.

Nothing could be constructed on more charming lines than model No. 1747, for which, a dull-finish, ivory-white satin is an excellent fabric. Have the sash of pastel old-blue peau de soie, finished with tassels at 25 cents a dozen yards.

A splendid satin, 35 inches wide, comes poppies is used. Edge the neck with tiny Another very pretty frock can be made pink buds and green leaves. A silk cord

tone of the lace. There are four kinds of lace, all equally fashionable, and any one of which would be lovely for this gown-Alençon (white), 16 inches deep, at \$7.50 a yard; crackle mesh shadow lace (cream) flouncing, 16 inches deep, \$5.50 a yard; Lierre (real lace color), 16 inches deep, \$3.50 a yard, and silk-run lace, 16 inches deep, at \$2.75 a yard. A very good quality ribbon for girdle may be had in a 4-inch width for 50 cents a yard, and chiffon cloth comes at \$1.25 in a 45-inch width.

#### SEPARATE WAISTS

Blouses are indispensable, especially the lingerie variety. Those suggested for this outfit are of a kind suitable for everyday wear; their smartness lies in the excellent cut and the handwork employed. No. 1723 is very attractive in handkerchief linen which comes in white and colors, at 75 cents for a yard; steel fringe costs from \$1 a yard the white in a 36-inch width, and at 85 up. A girdle of silk cord 21/2 yards long, cents for the colored, in a 30-inch width. The tucks should be hand-run, and the lace No. 1808 shows a fascinating model for at frill edges should be whipped on by

> A chiffon jumper to be worn over foulard, embroidered batiste, or all-over lace can be developed from pattern No. 1726. It could also be made of an all-over printed marquisette piped with silk or satin at neck, and trimmed with satin-covered buttons, or crochet buttons to match the crochet lace yoke piece and the cuffs.

> The plain chiffon cloth for the first suggestion will cost \$1.25 to \$1.50 a yard in a 45-inch width; an embroidered batiste, 20 inches wide, will be \$1.50 a yard up. A foulard lining may be had from 75 cents up, and an Irish lace yoke collar and cuff set would cost about \$4. Printed marquisette, 30 inches wide, costs from 75

#### THE USEFUL LOUNGING ROBE

Albatross cloth is suitable for a robe made like pattern No. 1814, with a little bit of hand-embroidery done in self-tone silk, or with a small braided design in fine silk rat-tail to match, on the neck edge and

The albatross cloth is 44 inches wide, and is sold at 75 cents a yard. Velvet ribbon or a belt of the material can be used at the short waist-line.

#### A NEW MODEL BATHING SUIT

The little tucks in the bathing suit (No. 1816) are not only becoming to the average figure, but give just enough fulness to. counteract the very clinging look that a close-fitting bathing suit has; if mohair is used for this model it will not be too slinky even when wet, as this fabric has a slight wiriness that makes it shed the water quickly. Make collar, cuffs and kerchief of a rainproof India silk, which is 27 inches wide, and can be bought at \$1.50 a yard. Mohair is 50 inches, and in a good quality costs \$1.25 a yard. The braiding should be done in fine self-tone soutache, which sells

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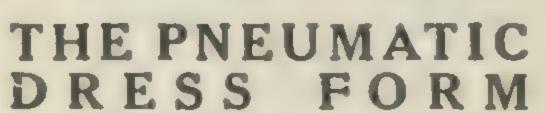
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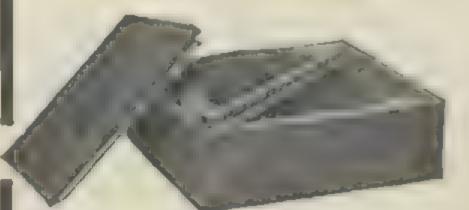


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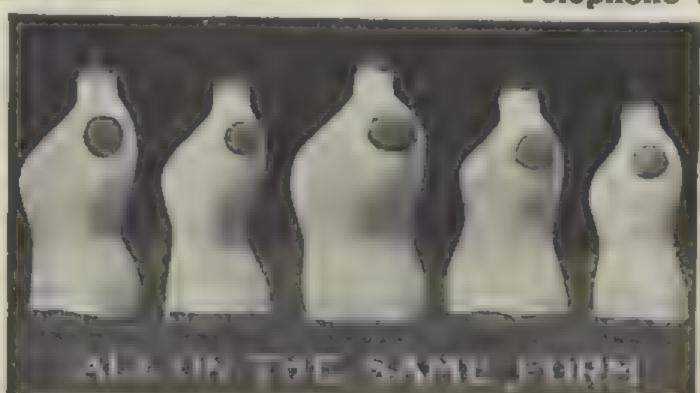
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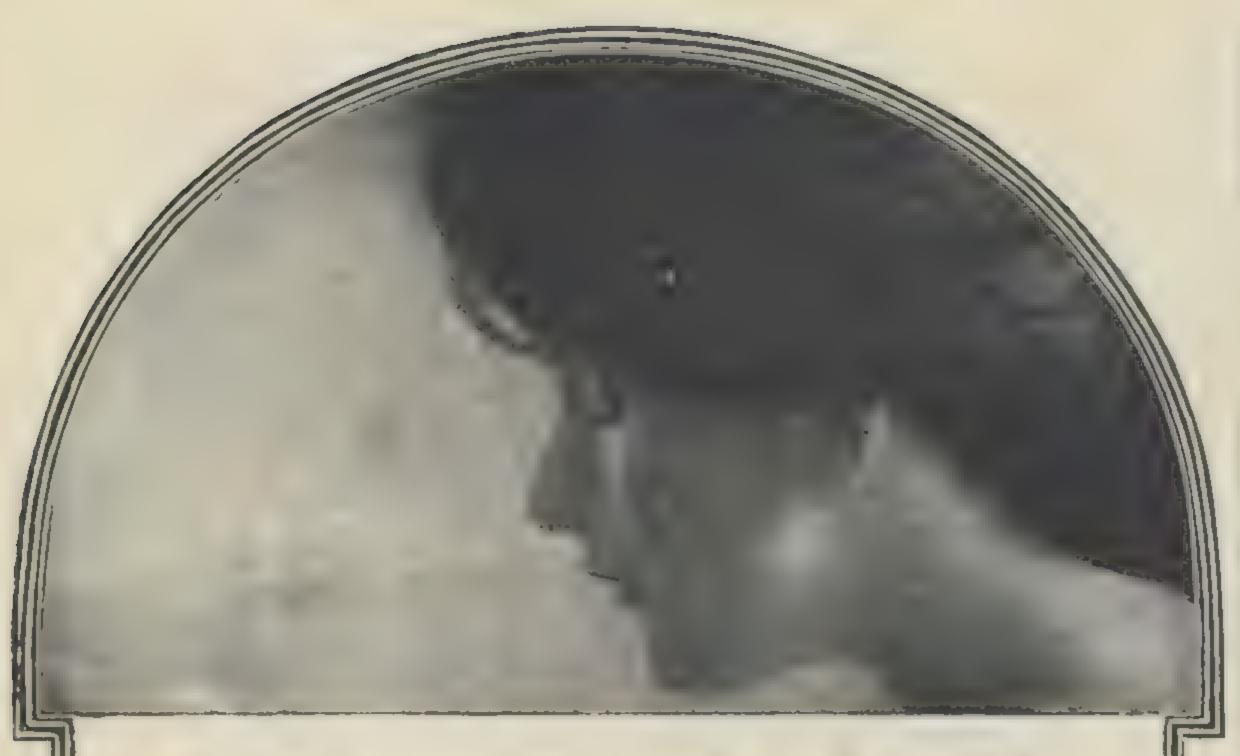
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# CALENDAR of SPORTS



#### Aviation

April 11th-26th.-Nice.

# Automobiling

Feb. 25th.—Brooklyn Automobile Show; Twenty-third Regiment Armory, Brook-

Feb. 27th-March 4th.-Fifth Annual Automobile Show, under the auspices of the Boston Dealers' Association.

March 4th-11th.-Ninth Annual Automobile Show in the Mechanics' Building, Boston, under the auspices of the Boston Dealers' Association.

March 25th-April 8th.—Automobile Show, under the auspices of the Automobile Dealers' Association of Pittsburg, Pa., at Duquesne Garden.

March 27th-30th. - Automobile Carnival; Jacksonville, Fla.

## Motor Boating

March 4th.—Annual Motor Boat Show; Madison Square Garden, New York.

#### Tennis

Feb. 28th.—Palm Beach Tennis Club; Palm Beach, championship of Florida.

March 6th-11th .- National Indoor Tennis; Woman's championship; Seventh Regiment Armory.

March 7th .- Vedado Tennis Club, Havana; championship of Cuba.

#### Bench Shows

Feb. 24th.—New England Kennel Club, Boston, Mass.

## Swimming

Feb. 26th .- Princeton vs. Yale; Philadelphia.

March 4th.—Intercollegiate Championship; Columbia.

and Williams; Amherst.

#### Golf

Feb. 25th.—Palm Beach, Fla.; Women's Championship of Florida.

March 7th-8th.—Palm Beach, Fla. Florida Open Championship,

March 7th-11th .- Pinehurst, N. C.; Annual Spring Tournament.

March 13th-17th .- Palm Beach, Fla.; Florida Amateur State Championship.

March 20th-April 1st .- Pinehurst, N. C.; Annual N. and S. Amateur Tournament,

#### Wrestling

Feb. 24th.—Yale vs. Penn State; Pennsylvania.

March 4th .- Yale vs. Princeton; Princeton. March 7th .- Yale vs. Columbia; New York.

#### Gymnastics

Feb. 25th .- Yale vs. Springfield Training School; Springfield, Mass.

March 1st .- Yale vs. New York University; New York. March 11th,-Yale vs. Princeton; Prince-

March 18th .- Intercollegiate Games; New Haven.

#### Fencing

Feb. 25th.—Naval Academy; Annapolis vs.

Feb. 25th.—Yale vs. Navy at Annapolis. Feb. 28th.—Triangular meet at Cambridge

between Yale, Princeton and Harvard. March 4th.—Yale vs. Columbia 2nd at New Haven.

March 9th.-Yale vs. Columbia at New York.

March 10th.-Yale vs. Penn at Philadelphia. March 11th .- Yale vs. Princeton at Princeton. March 25th. - Intercollegiate preliminary

tournament at West Point (Cornell, Harvard, Yale, and West Point). March 31st-April 1st.—Intercollegiate trials

at Hotel Astor, New York.

#### Lacrosse

March 27th. - Navy vs. Johns-Hopkins; Baltimore.

April 1st .- Columbia vs. Bronx.

April 6th.—Navy vs. Cornell.

April 8th .- Harvard vs. Springfield Training Club; Columbia vs. New York Lacrosse Club.

April 13th.—Navy vs. Lehigh.

April 15th.—Columbia Lacrosse vs. West Point.

April 19th.—Harvard vs. Navy, at Annapolis.

## Basketball

Feb. 28th.—Columbia vs. Yale at New Haven.

March 3rd. -- Cornell vs. Yale at New Haven.

March 4th .- Columbia vs. Pennsylvania at Philadelphia.

## Baseball

March 27th.—Princeton vs. N. Y. University of Princeton,

March 29th.-Princeton vs. Bowdoin at Princeton.

April 1st.—Yale vs. New York University at Yale Field.

April 3rd.-Yale vs. Trinity College at Yale Field.

April 4th .- Princeton vs. Fordham; Prince-

ton. April 8th.-Yale vs. New York National League; Polo Grounds, New York.

March 11th .- Triple meet-Amherst, Brown April 12th .- Princeton vs. Dartmouth; Atlantic City; Lafayette vs. West Point; West Point; Princeton vs. Dartmouth; Atlantic City.

April 12th-Oct. 12th.—Season Nat. League games; 154 games in all.

April 14th.—Yale vs. Nat. League Virginia; Norfolk nine.

April 15th.—Cornell vs. Lehigh; Ithaca; Lafayette vs. Fordham; Easton, Pa.; Yale vs. University Virginia; Norfolk.

April 17th.—Yale vs. Dartmouth; Washington. April 18th .- Yale vs. Georgetown; Wash-

April 19th.—Lafayette vs. Fordham; New

York. April 20th.—Eastern League Prof. Games; Baltimore, Providence, Jersey City.

April 22nd .- Yale vs. Andover; Yale Academy Field. April 28th.—Corneil vs. Columbia; New

May 8th. - Eastern League; Montreal, Rochester, Toronto.

## Yachting

June 3rd.-Knickerbocker Yacht Club; annual yacht race; yacht race Boston to Bermuda.

#### Horse Shows

Feb. 28th-March 3rd. - London Hackney Show.

April 24th-29th.-Boston.

April 25th-28th.-Brooklyn.

April 25th-29th.—Vancouver, B. C.

June 12th-24th.—London; International. Sept. 11th-16th. - Syracuse; New York

State Fair Horse Show.

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Stebbins .- On January 26th, at her resi-

Paret .- Bishop William Paret, in Balti- dence, 80 Madison Avenue, New York, more, Md., on January 18th, in the 85th Frances Phelps, wife of Mr. James H. Stebbins.

> Wright .-- At Hempstead, L. I., on February 4th, Miss Florence Wright, daughter of the late Mr. Isaac Wright and Mary Bedford Wright.

(Continued on page 92.)

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She was one of the discriminating, careful, intelligent women, who are a joy to work for.



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Marinello Treatments and Preparations can be had at following branches: Mrs. Alice B. Vought, 281 5th Avenue, New York City, N. Y.; Miss Blanche B. Ames, 2408 E. Colfax Street, Denver, Colo.; Mrs. Mary Hudson, care Crescent Store, Spokane, Washington; The Mary Wilson Company, 433 Race Street, Cincinnati, Ohio; Mrs. C. B. Knowles, 23 Colonial Arcade, Cleveland, Ohio; The Marinello System, The Glenn Company, Highland and Penn Avenues, Pittsburg, Pa.: Mrs. J. C. McGavran, 1114 Main Street, Kansas City, Missouri; Mrs. Elizabeth Davis, 605 12th Street, N. W., Washington, D. C.; Marinello Company, Suite 1110-1122, 57 Washington Street, Chicago.

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# S



(Continued from page 90)

# Engaged

Auchincloss-Fowler. - Miss Caroline B. Maginnis, to Mr. Arthur B. LaCour, of Auchincloss, daughter of Mr. John W. New Orleans. Auchincloss, to Dr. Robert H. Fowler.

Hooper-Brown. - Miss Helen Hooper, row, daughter of Dr. Prince A. Morrow, daughter of the late Robert C. Hooper, of to Mr. Frederick A. Scaman. Boston, to Mr. Lathrop Brown, of New Tillman-Moore. -- Miss Lona Tillman, York.

Morrow-Seaman. - Miss Juliet N. Mor-

daughter of Senator Benjamin Ryan Till-Maginnis-LaCour.-Miss Elizabeth Lor- man, of Washington, D. C., to Mr. Charles raine Maginnis, daughter of Mrs. Charles Sumner Moore, of Atlantic City, N. J.

# Weddings

San Francisco, Mr. Charles Templeton lard. Crocker and Miss Helene Irwin, daughter of Mr. William Irwin.

Boardman-Munn .- On February 18th, at the residence of Mrs. Charles A. Munn, Washington, D. C., Mr. Reginald Boardman and Miss Carrie Louise Munn, daughter of Mrs. Charles A. Munn.

the home of Mrs. Riker, the bride's mother, Nancy Evelyn Harris, daughter of Mr. No. 303 Madison Avenue, Mr. Samuel William Hamilton Harris.

Crocker-Irwin. - On February 18th, at Townsend Gilford and Mrs. A. Riker Bul-

Hamlen-Downing .- On February 9th, in Grace Church, Mr. James C. Hamlen, of Portland, Me., and Miss Eleanor Cleveland Downing, daughter of Mrs. Mary C. Downing.

McDowell-Harris .- On February 18th, in the Church of the Heavenly Rest, Lieut. Gilford-Bullard. - On February 7th, at John M. McDowell, U. S. A., and Miss

# Weddings to Come

Dick-Havemeyer .- On February 28th, at the Church of the Incarnation, Miss Doris A. Dick, daughter of Mr. J. Henry Dick, to Mr. Horace Havemeyer.

Dickey-Freeman .- At Grace Church, February 25th, Miss Frances DeKoven Dickey, daughter of Mrs. Charles D. Dickey, to Mr. S. Harold Freeman.

## Dances

Colony Club .- Mrs. Davis' and Mrs. Rob- dance; 18 Washington Square, February ert Livingston's dances for young people 27th. February 25th.

Johnston.-Mrs. Herbert Johnston; small 25th; Delmonico's.

Saturday Evening Dances. - February

# Receptions and Entertainments

dorf-Astoria; March 3rd.

Rink.

New York Diet Kitchen .- Concert, Wal- New York Women's Aid Society .- Benefit for the George Junior Republic; on Feb-Friday Evening Roller Skating Class .- ruary 27th, at the Hotel Astor. President, January 20th-March 10th, Metropolitan Mrs. Parker D. Handy; Vice-President, Mrs. Nelson H. Henry.



# New York. National Arts Club. Exhibi-

tion by artist life members. Until March

Metropolitan Museum. Memorial exhibition of oils and water-colors by the late Winslow Homer.

Ehrich's. Early Italian paintings. Durand-Ruel's. Works by Claude Monet. Folsom's. Landscapes by Lewis Cohen. Chicago. Art Institute. Special exhibition of paintings by Senor Sorolla y Bas-

tida. Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and sixth annual of oil paintings and sculpture. Until March 31St.

Washington. Congressional Library. Japanese prints from the C. S. Noyes collec-

#### EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eightysixth annual of the National Academy of Design. Mar. 11th to Apr. 16th.

Fine Arts Gallery. Annual of the American Water Color Society. Apr. 27th to May 21st. Exhibits received Apr. 14th and

Chicago. Art Institute. Annual of Chicago Architectural Club and Salon of American Federation of Photographic Societies. March 7th to 26th.

Pittsburgh. Carnegie Institute. Fifteenth annual international exhibition of oils. Apr. 27th to June 30th.

Rome (Italy). United States Pavilion. International Exposition. Oils, water-colors, pastels, miniatures, black and whites and small sculptures. Mar. 27th to Nov.

#### AUCTION SALES

New York. American Art Galleries. The Robert Hoe collection of valuable porce-

lains, ivories, bronzes, clocks, tapestries, etc. Feb. 27th and 28th, and Mar. 1st, 2nd and 3rd, 2 P. M.

American Art Galleries. Collection of modern paintings gathered by the late Peter Schemm, of Philadelphia. Mar. 13th to

## Gossip

HE twenty-eighth annual exhibition of the Architectural League of New York, held at the galleries of the American Fine Arts Society during the first half of February, was rather more interesting than usual to the general public, owing to the fact that among the 835 exhibits the drawings, cartoons, mural paintings and decorative designs greatly outnumbered the strictly architectural pians and elevations. Worthy of special note were Heroes of Antiquity, a mural painting by Barry Faulkner, executed for Mrs. E. H. Harriman's house at Arden, which received honorable mention; drawings for the decorations of the Hudson County Court House, by Ewin H. Blashfield and Kenyon Cox; decoration for the Pittsburg Athletic Club, by Albert Herter; decorations for the Church of the Paulist Fathers, by Wm. L. Harris; cartoons for colored glass, by Taber Sears; a large allegorical composition called Dream of Orpheus, by W. DeT. Dodge; Engineering, also a symbolical work, by F. Dana Marsh; decorations for the Throop Institute, at Pasadena, Cal.; water colors of the Wm. M. Rice Institute, at Houston, Texas, by Cram, Livingston and Goodhue; details of the Pennsylvania Station, in New York, by McKim, Mead & White; the statue of Gen. Oglethorpe, by Daniel C. French; a large

(Continued on page 94)

# Oriental Dress Silks in Marked Favor

Exclusive Designs, Weaves and Colorings

A SUPERB display of the choicest of Oriental Dress Silks for Spring and Summer is now being made at Vantine's, The rare Eastern colorings, exclusive weaves and superior utility of these fabrics create a degree of loveliness which passes description. Something to meet your requirements will be found among the following:

Chinese Pongees, natural color, particularly desirable for tailored suits and modish walking gowns, from \$1.00 to \$4.50 for 34 in. width. The \$3.00 grade is especially recommended for unlined motor coats.

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Japanese Silk Shirtings for men and women. A great variety of stripes. Cool, smart and durable. Widths, 27, 30, 32 in. at \$1.00, \$1.25, \$1.50.

For afternoon wear, silk and satin-finished Crepe in a variety of entrancing colors. Widths, 23 and 43 in. irom \$1.35 to \$4.00.

For general wear, a dull finished Foulard or printed Habutai (guaranteed waterproof), ranging in price from 85c to \$1.50 per yard for 27 in. width.

We invite a personal inspection of this fascinating array of beautiful and exclusive patterns.

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Considered in the light of any one—and every one—of the qualities which make an electric necessary and desirable, the Hupp-Yeats is supreme.

No other electric is so distinguished and beautiful in appearance.

None is more luxurious, none of the same type more roomy and comfortable.

None has attained the high degree of mechanical perfection that characterizes the Hupp-Yeats.

The body is low, and rides with delightful ease, to which a long wheelbase and long springs contribute their share.

One enters and leaves the car on a level with the curb—without a step up or down.

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Coming to the mechanism, the chassis is built as a gasoline car chassis is built—for great strength and long life.

Ease of operation, minimiz-

ing of friction and tire wear, economy of current, are assured by the use of the finest imported ball bearings throughout.

Current is further saved and power increased by the direct drive from motor to rear axle, through a single set of gears.

The frame is strong (being pressed steel) and the fact that it is 400 pounds under the weight of the ordinary electric chassis, further reduces the economy of operation.

Yet, with all these advantages, the Hupp-Yeats price—\$1,750—places a splendid electric within the reach of the average income.

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Standard Equipment

Storage Battery—27 cells
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three trays. Capacity, 27 amperes for 5 hours.

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More than a generation of women have found that no soap is so well suited for cleansing and preserving the skin and hair as Cuticura Soap. Its absolute purity and refreshing fragrance would alone be enough to recommend it above ordinary skin soaps, but there is added to these qualities a delicate yet effective medication, derived from Cuticura Ointment, which renders it invaluable in overcoming a tendency to distressing eruptions, and in promoting a normal condition of skin and hair health. among young and old.

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(Continued from page 92)

feminine figure by Charles C. Keck for the Alleghany, Pa., County Court House, and works by C. T. Chapman, Kenyon Cox, Robert Reid, Reuterdahl, Isidore Kouté, A. A. Weinman, H. A. McNeil, H. M. Shrady, H. Van B. MacGonigle and Cass Gilbert.

The Henry O. Avery prize of \$300, for the best design for a mural fountain, was awarded to Lawrence M. Loeb (architect), Henry Krueger (painter) and George Tober (sculptor); the sculpture prize to A. P. Proctor for two tigers, given to Princeton, by the class of 1879, and the League Medal for Painting to Edwin H. Blashfield for pendatives for the County Court House at Youngstown, Ohio.

Senor Don Sorolla, y Bastida, whose paintings caused such a sensation at the Hispanic Museum in New York last year, has recently come to this country for the purpose of arranging the exhibition of his works, which opened at Chicago on February 15th. Among the hundred and odd pictures two are portraits of King Alfonso and Queen Victoria of Spain, which will ultimately become the property of the Histhat some of the recent works will be exhibited in New York during March.

Among the latest gifts to the Metropolitan Museum of Art are Winter Sunset-Fontainebleau, by Rousseau, presented by Mr. P. A. B. Widener; A. Head of Christ, by Thomas Nast, and a landscape by Homer D. Martin, presented by Mr. J. P. Morgan, and a collection of 3,000 Egyptian antiquities, presented by Miss Helen Gould. There has also just been placed on view at the Museum a most interesting collection of Merovingian ornaments, lent by Mr. J. Pierpont Morgan. It consists of jewelry, decorations and weapons gathered from the Merovingian tombs in France and Germany, many of which are of exquisite design and workmanship.

The memorial exhibition of pictures by the late Winslow Homer is also now open at the Museum; among the pictures shown being many from private collections and dealers' galleries, besides those from his studio at Scarboro, Maine.

During February a number of noteworthy exhibitions were held at the dealers' galleries in New York.

At Macbeth's thirty works by such wellknown American artists as George De Forest Brush, J. Francis Murphy, Alden Weir, Paul Dougherty, Ben Foster and Robert Henri were shown; at Durand-Ruel's there was a small collection of paintings by Claude Monet; at Knoedler's, fourteen portraits by the English artist, Harrington Mann, and some miniatures by Alice R. Foster; at the Folsom Galleries, portraits of mothers and children, by M. Jean McLane; at Gimpel and Wildenstein's, examples of early Italian painters; at the Katz Galleries, fifteen recent canvases by Guy C. Wiggins; and at the Haas Galleries, a display of recent paintings by Ivar Elis Evers.

At the Union League Club, of New York, the first exhibition under the auspices of the new art committee, consisted of works by American marine and landscape painters, including Henry W. Ranger, Cullen Yates, Louis P. Dessar, Albert T. Groll, Paul Dougherty, Frank De Haven, Edward Potthast, Gifford Beal, F. Ballard Williams, Gardner Symons, William Keith, Emil Carlsen and George H. Bogert. There will be another exhibition at this club during March.

The sale of the art collection of the late Robert Hoe was begun at the American Art Galleries on February 15th, and will continue until March 3rd. This is one of the largest and finest collections ever offered for sale in New York, including among its important items 123 paintings, principally by the older Italian and Flemish masters, and Chinese porcelains, antique silver, tapestries and arms.

Following the Hoe sale, there will be sold by the American Art Association, beginning on March 13th, the collection of three hundred modern paintings collected by the late Peter Schemm, of Philadelphia.

Low prices have prevailed at most of the picture sales this winter, and that of the Ochme collection, when only \$56,595 was realized for ninety-three works, was no exception to the rule. The highest price-\$4,800-was paid for Corot's picture en-

titled Morning in the Valley. A few of the other paintings which brought the best prices were: Reflecting, and Return from the Fields, by Israels, \$2,700 and \$1,090, respectively; Children on the Beach, by Blommers, \$3,100; Fontainebleau Forest, by Diaz, \$4,600; Cattle in the Pond, by Jules Dupré, \$2,200; Souvenir of Cape Martin, by Harpignies, \$3,800; and L'Octroi d'Issy, by Cazus, \$2,000.

The total for the Felix Isman sale of twenty-five pictures, held at Mendelssohn Hall on February 3rd, was \$48,050. The prices were exceptionally low, the highest -\$5,500—being paid for a large canvas by Joseph Bail, entitled Nuns Saying Grace, for which Mr. Isman paid \$23,000 several years ago. A work by Cazin, entitled A Quiet Retreat, also brought \$5,500. Some of the other paintings sold and prices realized were as follows: The Road, by Millet, \$1,300; Spring, Daphnis and Chloe, by the same artist, \$5,300; Sunset, near Heilsum, by Bock, \$3,150; Pasture and Cows, by Dupré, \$2,150; Landscape, by Daubigny, \$2,000.

Low prices were also the order at the panic Society of America. It is probable sale of fifty-seven old paintings collected by the late Wm. M. Laffan, which was held at Mendelssohn Hall on January 20th, and realized a grand total of \$21,900. The only pictures bringing \$1,000 or more were Adoration of the Child, by Fra Filippo Lippi, \$1,350; Charles I on Horseback, by Gainsborough, \$1,000, and The Laughing Girl, by Reynolds, \$1,600.

#### EXQUISITE MINIATURES OF FAIR WOMEN

(Continued from page 19)

as I would," said he, "I could not get her right eye to satisfy either her or myself, and for a whole afternoon I labored upon it unsuccessfully. I think we both got 'eye on the brain,' for when she came next day she told me of a very curious dream. She dreamt that she was holding the miniature in her hand, when the offending eye fell out of it upon the floor. Terrified, she searched the carpet, but could not discover it, and she awoke in a cold perspiration. The curious part of the affair was that, at the very moment she must have been dreaming of this experience, I had jumped out of bed, and was washing the eye out of the miniature, so that I might begin afresh the next day."

One of Mr. William's most delightful works is a miniature of Mrs. Nicholas Longworth, who was Miss Alice Roosevelt. In speaking of this picture, he said that when she sat for it, he noticed for the first time the peculiar green tone of her eyes and that, upon inquiry, he found that green was her favorite color. Taking a hint from this fancy, he decided that the color scheme of this picture should be green, and he painted the miniature in a scheme of various tones of that color, the background and draperies being in delicate tones that harmonized perfectly with the eyes.

Two of the latest miniatures he has painted are those of Mrs. Edward B. Mc-Lean, of Washington, and her little twelvemonths-old son, Vinson Walsh McLean. The one of the baby is very beautiful, the delicate colors seeming to be especially suited to portray a little child, while the one of the mother is magnificent indeed. In size, the latter is about four inches wide by ten inches long, and the fine technique of the artist is here most admirably shown. The beautiful gown worn by the sitter

is of cream-white satin, with a very fine tracery of silver down the front. Rare old lace is let into the bodice and sleeves, and the artist, who is something of a connoisseur in costume, declares that it is one of the most beautiful he has ever seen. Mrs. McLean wore her celebrated rope of pearls, and as a pendant what is said to be the third largest diamond in the world. It is now reported that to her already large collection of almost priceless jewels has heen added the world-famous "Hope Diamond." Presumably this was purchased for her very recently by her husband from a prominent jeweler of New York and Paris. It is not unlikely that Mrs. McLean, if she is the possessor of the diamond, will follow the custom of so many prominent women and have a paste representation made of it to wear in place of the real FRANKLIN L. FISHER. stone.

# CONCENTATION OF THE PREMISES ON THE PREMISES ON THE PREMISES OF 19 West 38 St.

#### New York

Largest Manufacturing Retailer of all kinds of NEG-LIGEES and SIMPLE DRESSES. Gowns for STOUT PEOPLE and MA-TERNITY USE a Specialty.



Price, \$37.50

This lingerie frock is made of very fine French batiste and embroidery, trimmed with very fine val. lace. Can also be had with low neck. Price includes the making to measure and fittings.

Sketches and descriptions are furnished upon request.

## CRÈME SIMON

Absolutely unrivalled for the care of the skin

# A SKIN FOOD A FLESH WHITENER A COMPLEXION REFINER

It soothes and heals chapped

hands and lips.
It nourishes by cleaning out

the pores.

It softens and whitens the skin and gives that fresh youthful effect so much to be desired.

It is a greaseless cream and hence instantly removed by cold water.

It serves the entire family, from baby to father, who will find it delightful after shaving.

Its dainty patrons are legion and if you are not familiar with

# CREME SIMON

you owe it to yourself to at least
TRY ONE JAR

You get "FACE" VALUE
All druggists and dry goods
stores can supply it at

Foudre Simon—exquisite face powder, white, flesh, pink or brunette—in Violette, Heliotrope or Marechal Odors; 75 cents a large box.

Savon Simon 50 cents a cake —hygienic soap completes the treatment; the three are known as the

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Send for Dainty Booklet and
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on Request

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# Diamond Dyes Solve Modiste's Problems

How many times have you found you needed a yard or two more material to finish a gown? And haven't you often needed a certain shade of trimming to match fabrics?

Why spend tiresome hours—time you can ill afford to lose—in an endeavor to get the colors you need in the shops.

Diamond Dyes cost but, roc a package. With them you can make material any shade you wish, or dye in tints or shades to harmonize.

But when dyeing, always bear in mind these facts:

Cotton and linen being made from vegetable fibres require one dye. Wool and silk being animal fibre fabrics need an entirely different dye. Mixed goods, being usually 60 per cent. to 80 per cent. cotton, need the same dye as cotton.

So always buy the right kind of Diamond Dyes for the material you wish to color.

# Diamond Dyes

#### To Prevent Mistakes

To make it very easy for you to distinguish between the two kinds of Diamond Dyes, we are now using envelopes of two colors.

The Diamond Dyes for vegetable fibre fabrics will still be put up in a White envelope marked plainly with this statement, "Colors One Pound of Cotton, Linen or Mixed Goods."

The Diamond Dyes for animal fibre fabrics from now on will be put up in a Blue envelope marked plainly, "Colors One Pound of Wool or Silk, or a Mixture of Wool and Silk Goods,"

As it will take many months to supply all our dealers with the new Blue envelope, do not hesitate to accept any of our Wool or Silk dyes which may be offered you in White envelopes.

Read what Madam Gale, of New York, says:

"I often use Diamond Dyes to match materials and trimmings. And I frequently recolor fabrics that customers do not like in their original shades. I consider them a great help to me in my business.

"(Signed) MADAM GALE."

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Send us your dealer's name and tell us whether or not he sells Diamond Dyes, and we will send you the Diamond Dye Annual, a copy of the

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ADAME DE STAEL has said: "Whatever may be the strength of character and the greatness of mind of a woman, whatever may be the importance of her occupation, HER FACE is always a reason in the history of her life." Necker's celebrated daughter knew well whereof she spoke and knew how true it was, is, and ever will be, that woman's greatest charm is a face that even in an advanced age does not lose its freshness and youth. We do not mean the youth procured by paint and enamel! No, we mean the youth which every woman can obtain by taking intelligent care of herself. There is no part of the body which ought to be better cared for and, in fact, is more neglected than the face.

Every woman must study the nature of her skin to make sure which temperature of the water is the best for her particular complexion. If her skin is very dry she must use it cold, if inclined to be oily, warm. Butthere is always a but—the water is always hard and injurious to the skin, and something must be done to make it beneficial.

The little Sachets de Toilette, of which Dr. Dys is the clever inventor, change the water into a soft milk which does wonders for the complexion. And here is where the science of the present day shows itself in a superior way, for there are seven different kinds of Sachets so as to make the ablution water just the right quality for each complexion. There are Sachets for young girls who only need to retain the complexion they already have, but who will lose it, alas! only too soon in this climate if they do not take good care of it; there are Sachets for the elderly, who need to stop the ravages of time and get back the youthful brightness which more than anything else helps to hide advancing years. There are Sachets for those who have oily skin and blackheads so disfiguring to any face; there are Sachets for dry skins which pucker up and take lines sooner than any others; and there are Sachets for blondes and for brunettes. Dr. Dys' latest Sachets are for those who suffer from this—the greatest of all calamities—a red nose, and whose skin is very sensitive.

Full expert advice given and Dr. Dys' booklet, "More Than Beautiful," sent free on request.

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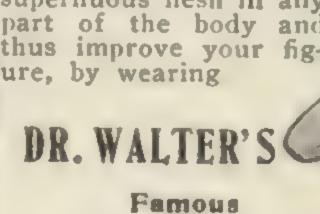


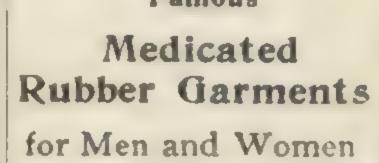
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are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to the address below.

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You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing

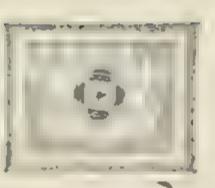




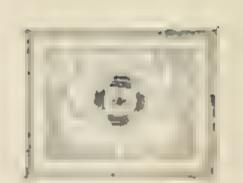
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism, Write at once for further particulars

DR. JEANNE WALTER Inventor and Patentee Dept. A, Suite 300, 45 West 34th Street New York 166 Geary St., San Francisco, Cal.



# FLOWERS for MASS PLANTING



sirable as a specimen on the lawn or the floral calendar, and the more dwarf other conspicuous position, it will always varieties are excellent for bedding. These give far better results if planted in quantities in beds or masses. Many plants, inconspicuous and ineffective when planted singly, becomes masses of lovely color when massed in considerable quantities. In blaze of color all summer long. Formerly, employing plants in solid beds, however, it only the golden-yellow form of the must be remembered that only one color should be used for best effects, beds of mixed colors of the same plant are as undesirable as beds of different plants. Of course exceptions to this rule must be made in the case of pansies, and also in the case of such plants of neat growth that may be planted in geometrical arrangements of several colors, as is often done

with hyacinths or tulips. Plants which can be relied upon to make a uniform growth are preferable for massing. The potentillas, for instance, will all grow exactly of the same hight and present a handsome and uniform appearance. Asters can usually be depended upon to make an effective display. All the class of flowers included in the Correopsis, Cal- started indoors or in the open ground liopsis, Gailardias and the like are excellent for massing, and will present a sheet of bloom all summer. Petunias make lovely beds on the lawn and are low enough in manner of growth for the green of the lawn to form an effective background. The large russled and fringed single varieties are the finest as individual flowers, and are very satisfactory as cut flowers, lasting well in water and increasing in size. But there are some of the bright, star-marked varieties which make exceedingly effective beds, and the deep crimsons are always

#### BRILLIANT EFFECTS FOR BEDS

effective.

Some of the new hybrid sweet williams make lovely beds. The new color-Newport pink, a watermelon pink, and the double rose—a beautiful new double sort, bearing umbels of double rose-colored flowers, and the highly-colored Latifolius Atrococcineus, a brilliant, fiery crimson flower, make striking beds of their respective colors. As these flowers are easily raised from seed sown in the open ground, in flats in the house, or in hot-beds, one may indulge in quite imposing beds with little outlay of time or money,

The dwarf salvias make brilliant masses of color when grown in beds, and are always at their best with a background of green, as of the lawn or nearby shrubbery or evergreens. For a bed of white flowers there are several blooms which mass well. Candytuft is one of the most effective of these, as the empress variety gives great spikes of the purest, most dazzling white. The dwarf campanula C. Carpatica is also useful in this way, and the equilegias, both single and double, make fine beds full of color and grace.

The Dictamnus is fine when massed in large beds. Pæonies should always be grown in masses. Shasta Daisies and the Arctotis Grandis are each excellent, and each may be cheaply and easily raised from seed. Both are exceedingly valuable for cut flowers, lasting for days in water. The Arctotis requires a sunny position. The shasta daisies are perennial plants, and should be divided each spring before beginning to flower. They grow quite uniform in hight and present a very handsome appearance when covered with the large white flowers.

#### BLUE FLOWERS

Where a blue flower is desired for massing one may grow the blue lupins, showy plants with tall spikes of intense blue flowers of the easiest culture, and may be raised from seed, blooming the first year. The cornflowers make lovely masses of color, and should be grown in a sunny position and frequent sowings of seed be made to insure a succession of flowers. The Browallia is one of the most beautiful of our blue flowers, but is not hardy and requires the treatment of bedding plants. Plants may be bought of the florist or started in the house or hotbed from seed, and planted out when all danger of frost is past. Dwarf morning glories make effective masses of color, some of the blues flower of the name, they remain open all bloomer and a good color.

NLESS a flower has a very stately day and give a continued display of flowers and effective appearance as an in- from June until frost. The Delphiniums dividual plant, which makes it de- give some of the most attractive blues in grow in beauty from year to year, the new hybrid varieties being especially desirable.

> For beds of low-growing plants the Eschscholtzias are excellent and make a Eschscholtzia was known, but there are several colors and combinations of colors, as the golden yellows, orange yellows. orange inner color, the revers of the petals being scarlet. White, and white with a rosewhite lining, and so forth, are most easily raised from seed, which should be sown where the plants are to bloom, scattering it broadcast over the bed and raking it in and pressing firmly with a board.

#### EASILY GROWN PLANTS

The various celosias make very showy and often handsome beds, being strong in color, graceful and attractive in manner of growth, and in many ways desirable. These, too, may be easily grown from seed when all danger of frost is past. Queen of the dwarfs is the finest of the dwarf-growing cockscombs, growing only about eight inches high, with fine, dark, rose-colored combs measuring nearly two feet across. The cockscombs, however, are rather stiff in the manner of growth, and appear more attractive at a distance than close at hand, but they make a magnificent mass of color. The feathered varieties are not only fine in color, but graceful in habit. Thompson's. Superb, a brilliant crimson with bronze foliage, is one of the very best, and Thompson's Magnifica, a clear yellow, quite as fine an example in that color. Four o'clocks mass well and are desirable in less conspicuous parts of the garden. For low beds there is nothing more satisfactory than the portulaca. Only the double seed should be sown, and as dry and hot a position as possible should be selected for the beds. Beds of a solid color are more effective than those of mixed colors, and the yellows and the scarlets are particularly showy. The hotter the sun the more freely these little salamanders bloom.

#### AN UNCOMMON PLANT

For a bed on the lawn the tritomas afford a show of color scarcely excelled by the salvias, and have the merit of being far less common; in fact, one seldom sees them except in the parks and public gardens. They are easily grown, and as the plants increase very rapidly, a small planting will, in the course of a year or two, result in a quite substantial number of plants. The plants are not entirely hardy, but should be taken up in the autumn and wintered in dry sand or earth in a frostproof cellar. Occasionally they will stand the winter in the open ground if planted in a well-drained position and well protected with leaves which, in turn, are covcred so that they will remain dry all winter, but cold and damp together are fatal to the tritoma. I know of no other flower that so seems to scintillate heat waves as does the tritoma, and looking at it on a sunny day one can well understand how it came by its title of "Red Hot Poker."

#### HELIOTROPE, ZINNIAS AND MARIGOLDS

The heliotrope is a wonderful bloomer in the open, and makes the most charming of bedding plants, the bloom assuming a size never known in the house or conservatory. Tuey should be planted in soil containing a considerable quantity of leaf mould and in a sunny situation. If, when the plants are first set out, they can be kept sprinkled so that the foliage is continually wet for a day or two, they will become established without any disfiguring loss of foliage and continue to grow and bloom from the start, and once established, practically take care of themselves, but should not be allowed to suffer for water. Zinnias give great satisfaction wherever a mass of strong color is needed, and the dwarf, little red riding hood, rivals in depth of color the S. A. Nutt geranium, the finest of all bedding geraniums. Marigolds give a blaze of color, and the manner of growth is uniform and being of that rare ultramarine shade so neat. The dwarf variety, Tagetes, is exceldesirable and choice. Unlike the common lent for low beds, being an excellent



My wife is trying to do too much. Her household work, social and charitable duties are running her down completely. Something must be done or I'm afraid she won't be her old time self much longer."

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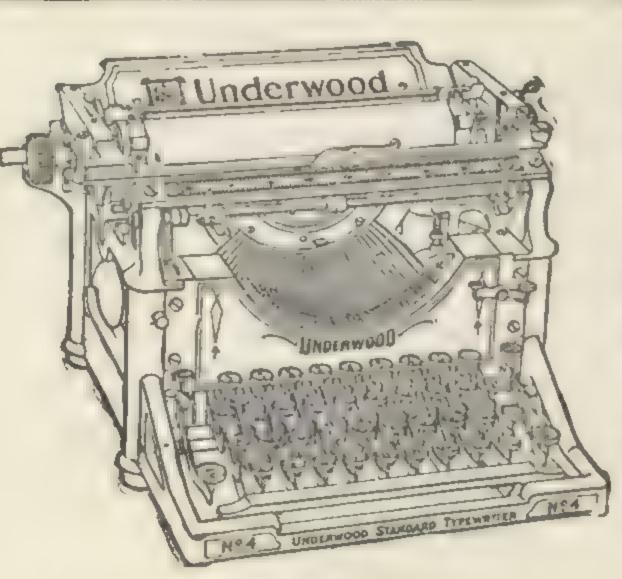
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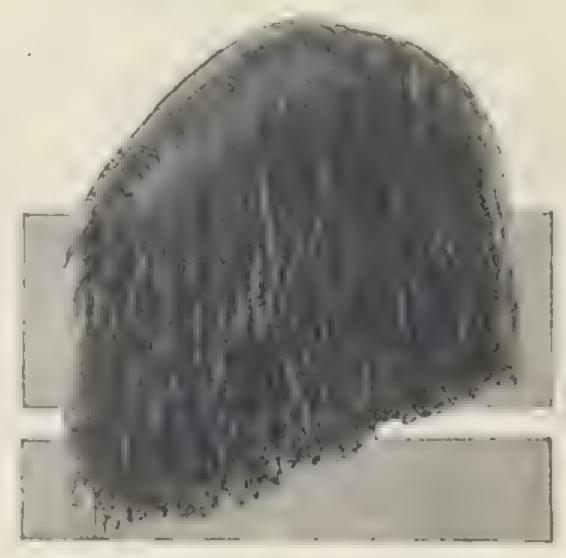
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When the date of our opening has been decided upon we will upon request forward you a card of invitation, the privileges of which will bring to your attention modes and materials of exceptional interest.

When arranging for your purchases—if you have an account with us, or would care to arrange for one, we would be pleased to have you take advantage of our trade terms, which will carry with them the regular Discount, and in addition we will quote prices to you that will make it profitable for you to deal with us.

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TOGARDS are made in both lisle and silk. All sizes for men, women and children

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# ON HER DRESSING TABLE



indeed is the woman who is content with a "perfectly natural" complexion. Even a pretty woman does not feel that she can afford to he indifferent to the little arts that, deftly employed, go far to intensify her charms; and the plain woman long ago learned that her only chance to compete with her fairer sister lay in the really fine art of applied beauty. Given an unblemished skin and a luxuriant head of well-brushed hair, and it is a stupid woman indeed who cannot obtain a reputation for good looks.

To select the means to this coveted end from the multitudinous varieties of creams and lotions offered for sale is not, however. an easy task for the uninitiated. Therefore I am glad to be able to call attention to some most excellent preparations not hitherto exploited.

To be rubbed well into the skin at night, after the face has first been thoroughly cleansed, is a deliciously refreshing retiring cream-a food that finds its way into the pores and gently fills out the wrinkles and erases the lines carved not alone by the treacherous hand of time, but also by the ceaseless round of activities that go to make up the sum of a busy woman's day. Even the débutante must guard against these ravages and, for the woman who has al-

lowed the first tell-tale lines to gather, a cream of this kind is essential. A deliciously perfumed jar of this skin food costs \$1.

As a beautifier pure and simple, with no ingredients that can possibly harm the skin, I know of nothing that can surpass an almond paste put up for private trade by this specialist. It is compounded largely of almonds (than which there is nothing more beneficial to the skin) and is strongly redolent of them. A dampened sponge should be used to apply a light coating of the paste, and as soon as it dries, the face should be wiped with a soft cloth to remove any superfluous amount. One is left with a clear, transparent skin, fine and soft to the touch, that does not in the least give the effect of the startling, clown-like whiteness that characterizes the palpably "made-up" faces now so often seen.

Lacking sufficient color of one's own, there is a delightful rouge that may be had to accompany this paste. If the rouge is used, it, too, should be applied with a moist sponge before the paste is used. If properly applied the most searching light of day will fail to reveal whether or not this blush is one's own or nature's cunning hand imitated. The rouge is 50 cents a box; the

paste \$1 a jar. Put up by a young woman who has made a scientific study of the subject, and who will give home treatment of the face and scalp, these preparations are unique. She treats each client with regard to her espeworn, tired face, wrinkled from age or eruptions, soon shows the most encouraging improvement.

For dandruff, thin, graying locks or falling hair this woman has a tonic which, together with her firm, vigorous manipulation of the scalp, brings a glowing look of life to the hair that has lost its lustre and speedily starts a new growth. Her charge for taking complete care of the face and hair is \$2 a treatment. . The tonic is \$1 a bottle, and if ordering by mail, one should remember to enclose 15 cents additional postage for each article.

#### SPECIAL KNIFE FOR CALLOUS SPOTS

Less pleasant as a topic but quite as important is a new species of knife to shave away all callous or hard places on the feet. It is made somewhat on the plan of a safety razor, and is extremely easy to handle. The little implement is as compact as possible, dainty in appearance and strong. The price is \$1, when of nickel in a nice little velvet lined box and I am assured they have given great satisfaction whenever used.

#### HAIR ADORNMENT AND ARRANGEMENT

Triple crescent hairpins in wreath design also two or three exquisite new modes for lates the circulation.

N this sophisticated generation rare dressing the hair among made-up pieces, at one of the small, exclusive shops just off Fifth Avenue. One requires quite an outfit of extra pieces to get the desired coiffure effects. Let no one, however, draw the inference from this that the mountains of false hair worn a season ago are still considered in good taste. The coiffure must look simple, or as much so as is consistent with the beautiful bands woven through light puffs or clusters of hair for the evening. All stiffness of effect has been relegated to the background, lightness being arrived at. One of the graceful head dressings at the small establishment I have in mind is a natural all-around transformation, drawn into careless waves at the forehead. At the back is a graceful arrangement of soft curly puffs, which stretch up over the top of the head and are pinned into place with two lovely rhinestone pins. The latter cost \$9 a pair and the chignon is \$10, but the transformation brings \$35 if ordered in the best quality of naturally curly hair.

#### FRAGRANT BUREAU PADS

Bureau pads are a specialty of an interesting little shop just off Fifth Avenue. They are made to order from exact measurements to fit not only bureau and dressing table drawers, but as linings for closets where one's handsome clothes are kept, for trunks and for wardrobes. The sachet powder used is a combination of fourteen different essences, many of which have been brought from the Orient and India. To-day they make a combination of delicious odors difficult to equal.

#### IMPORTANT CURLING IRONS

Stiff undulations are no longer en régle, but straight hair is no less de mode. So the question of how to achieve the desired effect of loosely waved hair has to be solved. An excellent iron for this purpose has three prongs of finest steel, scientifically tempered and polished, which will not break or burn the hair, and are so arranged as to produce a soft, loose, wavy effect that looks natural and gives becoming frame for the face. The price is \$3.50. These tongs cannot be bought except at one place.

#### MECHANICAL MASSAGE FOR DOUBLE CHIN

Many are the inventions and myriad are the creams advocated by their inventors for the reduction of a double chin and the gaining of firmness to the throat, yet seldom have we seen a device which looks as promising as a curious little arrangement of dozens of little rollers to be manipulated under the chin by means of a harness and pulleys that circle the head in order to give greater ease of movement. It is a scientific device for massage and quite cial need, and under her skilled hand a startling until one has time to examine its construction. Regular use can hardly fail fatigue, or disfigured by enlarged pores and to efface any fatty deposit under the chin, and even a single application gives an indication of what one may expect. The apparatus is easy to adjust notwithstanding its rather complicated appearance, and the massage is accomplished by pulling the cords depending from the sides alternately, after the manner of an exerciser. The three rows of little balls on the chin strap revolve and thus engender friction without irritation since the pressure is regulated by the user. Many and emphatic are the claims made as to its excellence—among these being the assurance that a double chin may be removed as though by magic, the entire throat made to resume its natural curves of grace and beauty, the complexion cleared because of the increased freedom of circulation and the health of the scalp increased for the same reason.

#### A BATH LUXURY

At one of the best known chemists in town they are selling something entirely new in the way of bath crystals. A handful must be used when sponging the body in a bowl of very warm water. This will soften, perfume and make the bath delightfully refreshing and invigorating besides highly beneficial. When a bath of are very brilliant in the hair, and the set- more medicinal quality is desired, half a tings are as fine as those in expensive pound of crystals should be used in the jewelry. Now, just before the season's tub. I am told that such a bath relieves change, reductions are to be found in some congestion, inflammation and fatigue, of the most exclusive novelties. There are cleanses and opens the pores and stimu-



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Pure shot silk stockings in a large variety of color combina-\$2.00 Formerly \$3.50. tions.

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Black silk stockings with cotton soles and deep cotton lined top, medium weight, good wearing quality. Formerly \$2.50.

Plain, medium weight, tan silk stockings, with cotton soles and wide cotton tops. Formerly \$2.00.

Specials Morley's English shot silk and lisle stockings in black and white and other popular \$1.50 combinations. Formerly \$2.00.

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Black silk stockings, 3 weights, with and without cotton tops; \$1.35 also all silk. Formerly \$1.75.

Black and all colors silk stockings with cotton soles and silk \$1.19 Formerly \$1.75.

At 79c. Our Special silk stockings in all colors with cotton tops and Formerly \$1.19. soles. doz.

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\$1.00

69c.

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Extra heavy weight of plain colored all silk socks with double sole. These are had in \$1.75 the newest colors. Formerly \$2.50.

Morley's finest quality of silk At and lisle socks in novelty \$1 50 combinations. Formerly \$2.50.

Heavy weight of black and colored plain silk socks, with cotton soles. Formerly \$1.75.

Shot silk and lisle, also spun At silk; all combinations. \$1.25 Formerly \$1.75. 35c. English, silk and wool shot socks; all combinations. Formerly \$1.50.

Best quality of French silk and lisle socks in stripe and embroidered clock effects; also colored French lisle, broken assortment. Formerly \$2.00.

Shaded silk and lisle socks; large assortment of colors. Formerly \$1.00.

Same style with 3 rows of clocks. Formerly \$1.75.

Fine quality of silk finished lisle thread with hand embroidered clocks. Formerly \$1.25.

Light weight, all colors, lisle and silk lisle, with and without clocks. Formerly \$1.00.

Plain colored and self embroidered clock socks. Formerly 50c and 69c.

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Infants' silk socks made in France, with hand embroid- At ered clocks; pink, blue, also 69c. white. Formerly \$2.00. \$1.25

\$1.50 Same colors and quality in long stockings. Formerly \$2.25.

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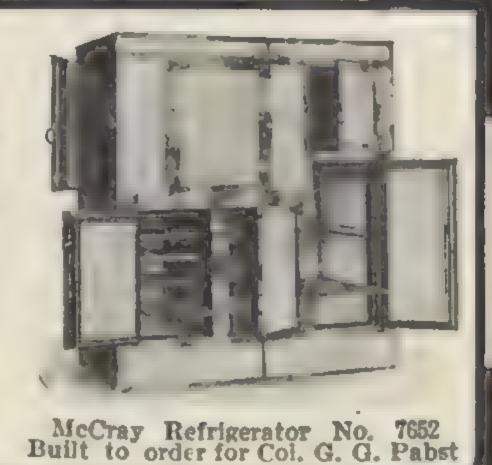
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McCray Refrigerator Co. 285 Lake Street Kendallville, Ind. Display Rooms and Agencies in all Principal Cities





# FASHION DESCRIPTIONS



PAGE 38

HIS page displays a number of ribbon ornaments which may easily and rapidly be made by an even inexperienced needlewoman. There are various kinds of flowers, made of ribbon, and ribbon-covered buttons surrounded by a side plaiting, and with a box-plaiting of ribbon.

The seated figure at the right shows an ingenious fastening for a girdle. This girdle is made over a boned foundation covered with a broad bias band of satin, draped in folds. Each end of the belt is split at the end into two pieces, and each of the four ends finished with a button, the tiny straps crossing each other and fastening on the opposite side with hooks and cyes.

#### PAGE 39

For summer gowns ribbon is undoubtedly the most attractive ornament, and so very practical on account of the facility in patterns in silver and gold.

The left figure shows a Japanese sash ar- a metal thread, is worn as an ornament. rangement of broad ribbon of Persian colcaught up midway with a silk cord, which crosses at the front and ends under the belt, the bottom of the sash being finished with a deep fringe.

The second figure displays a simple but most effective arrangement of a broad ribbon of beaded voile with a plain border, for this style of coiffure.

which tends to give long, graceful lines to the figure. The third figure shows a Dresden ribbon passed through embroidered medallions. The fourth figure has a most fascinating, girlish effect. A very broad Dresden ribbon in pastel colors is placed around the waist, extending part way over the bust, and ties in a double bow at the back with long streamers hanging to the bottom of the skirt.

#### PAGE 40

The coiffure in the upper left-hand corner is a charming mode for any young girl to adopt when dressing the hair for any special function. The hair is parted in the middle and falls in soft undulations over the ears, and is caught up in the back in a cluster of loose puff curls with half a dozen small curls left in the nape of the neck. The hair ornament is formed of a band of silver braid which fastens at the left side with a bow of ribbon.

The head-dress in the upper right-hand changing and rearranging a ribbon acces- corner is very similar to the first one, the sory. Such beautiful ribbons are procur- most noticeable difference being that the able this season, most of them in subdued hair is parted on the side instead of in the rich coloring, and many have interwoven middle, and the absence of the Psyche effect at the back. A band of real lace, run with

The third coiffure is a very charming oring. It is looped up above the belt, then one, and would be equally becoming to a young girl or a more mature woman. It is arranged in loose water waves, both ears being completely hidden. There is a slight part at the right side, and a band of silver or gold mesh, finished on the left side by a rose of the same, makes a charming finish



# The VOGUEREADERS CORRESPONDENCE SERVICE

HIS department is the outgrowth 1 of the Answers to Correspondents column—a feature of Vogue which has been helpful to a great number of its readers, and which now invites you to take advantage of its enlarged equipment. On questions of dress, ? Answers to questions of limited length etiquette, social convention, schools, smart equipments, entertaining and purchasing, Vogue stands ready to fill the rôle of an authoritative, friendly, cultivated adviser.

DO you realize how much time and fatigue you can save when there arises some question of dress, of etiquette, or of where to buy this or that, if you will simply make use of Vogue's Correspondence Service instead of spending hours, and perhaps days, in finding out for yourself? Vogue believes that this Service is going to be of vast help to its readers and that it is going to do much toward making the magazine what it aims to be-invaluable as an adviser and friend.

TTP to a certain point questions will be answered without charge. Some letters which the bureau receives, however, often call for several days of careful research, and for these a nominal sum will 'I be asked. Here are the rules:

- Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.
- which do not call for an immediate reply will be published in Vogue, at its convenience and without charge,
- Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.
- Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee \$2.
- The right to decline to answer is in all cases reserved to Vogue.
- The writer's full name and address must accompany all questions asked.
- A stamped and addressed envelope must accompany all questions to be answered by mail.
- Correspondents will please write on one side of their letter paper only.

or grosgrain ribbon. Your gown should be all black, made of cheviot, crêpe de chine, dull silk, veiling, marquisette, Henrietta

cloth, etc., and not lace-trimmed. Black and white should not be worn in combination when in deep mourning, except, of course, the lawn cuffs and collars. but all white is correct and is considered deep mourning.

MISS HILL, MOUNT ROYAL

TF Miss Hill will send her full address, Vogue will be glad to answer her question by mail.

то J. М.

→ HAT would be correct mourning for a woman of sixty years to wear for her mother? Would like to avoid crepe, if possible, and please state if all white can be used this first year, during hot weather.

Ans.—If you do not wish to wear crêpe when in mourning for your mother, wear a veil of nun's veiling over your face for three months, and after that have it draped on your bonnet and wear a face veil of net edged with a band of mousseline de soie To look elderly is a handicap in the attainment of social success. Preserve your youthful appearance by using

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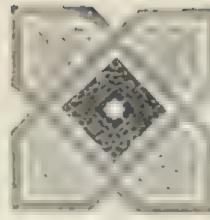
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# The SMART MODES of PARIS WORN and TO BE WORN

(Continued from page 31)

white faille silk-a beautiful fabric, softly corsage was covered with it, and a wide woven with a delicate surface sheen that silk sash, all gold braided, wound the waist, renders it peculiarly becoming. The skirt was lovely, laid in long, close plaits on each side of the front, and opening over a petticoat of fine white Mechlin lace; and of this lace was the whole front of the corsage, and triple frills of it, that shaped the sleeves, seemed but a continuation of a lace fichu that draped the shoulders, leaving the neck quite uncovered. Many strings of pearls wound it.

#### PASSING OF THE DOG COLLAR

Pearl dog collars are no longer worn; the jewelers are busy detaching old ones from their mountings and stringing them as chains. Though the famous painter of women's beauty, Gandara, is so fond of painting his women with these high, jeweled neck bands, I have always thought them the most unbecoming of neck ornaments. Far more graceful and becoming to a lovely throat are several loose-hanging ribbon to be passed about the figure, under rows of these lovely stones.

#### ELBOW FRILLS AND FICHU

A second woman in the group mentioned above—a radiant blonde—wore a picture gown of pink brocaded satin, made with a slightly dragging skirt gathered to a plain corsage with a three-seamed back; the front pointed a little, and tight elbow sleeves were frilled with point d'esprit lace with narrow embroidered edges. She wore a fichu, also-fichu all a-fluff with triple frills, embroidered like those on the sleeves. It crossed on the bust, continuing to the back, where it tied in a great soft bow, leaving ends to hang nearly to the hem of the skirt. How softly it framed the charming shoulders, draped low about them after the fashion of the Second Empire; and her blonde hair, adorned by a wreath of pink roses, was dressed in the manner the beautiful Empress Eugenie adopted. It marked a painful contrast. On the morning of that day, passing through the gardens of the Tulleries, I had met the ex-Empress Eugenie. On her yearly visit to Paris, she had walked from her hotel across the street to take her customary airing with her companion and attendant. Her face, framed in plentiful gray hair, still shows the classic beauty that the years cannot wholly destroy. I have often seen her here, but never without wondering how she can bear to revisit the scenes of her great rise, and as great fall! In the grounds of her villa on beautiful Cap Martin I have seen her, also, and there she is fitly framed. In the surroundings of blue sky, sea, flowers, and murmuring pines one thinks only of the romance of her life; in Paris only the horror of it is remembered.

#### A SAUCY TOQUE AND A DEMURE FROCK

In the second act of "Le Vieil Homme," with a swagger little serge trotting costume, Mademoiselle Lantelme wears a saucy toque of tête de négre tagal, smartly trimmed with picot edged ribbon, of the same tone of color, made in a long looped bow set at one side, where the hat lifts a little, showing the lovely auburn hair; and how ravishing she is in a hat that holds the spirit of spring time-made of old Maline lace and trimmed with moss roses and anemones. The gown it tops is of snowy-white mousseline de soie. Above a narrow hem three deep flounces of Malines lace trims the skirt; in front they are caught up into a point in the middle. There are tiny sleeves of the lace, and a fichu of it covers the shoulders. In this there is an attractive simplicity—a Quakerishness—that is adorable on Lantelme. There are no frills; an inch or two of plain mousseline de soie borders it, and it is laid smoothly over the shoulders; lapping on the bust, the ends fasten under a buckle bow at the belt-line, on each side of the front.

#### REAL LACE THE SUMMER NOTE OF EX-TRAVAGANCE

in one of the boxes that night, was wonderfully decorated with gold braid. While the skirt was left quite plain, the kimono

and knotted at one side of the front; the long, uneven ends were trimmed with gold fringe. A gown of Nile green, satin beaded all over its surface, was veiled in the new manner described some weeks ago in these pages. A great square of pale rosecolored mousseline de soie gathered lightly. and as invisibly as possible, in front of the shoulders, and then allowed to hang and to float according to its own vaporous will. Evening gowns that have recently appeared made of white and pale-tinted satin are elaborately trimmed with Madeira embroidery. An odd, but extremely attractive combination that is likely to prevail to a great extent on summer gowns. And fine lace—real lace—is expected to be used on new gowns to an extent seldom seen heretofore in the day time-lace of such value it will probably equal the extravagance of the winter furs.

#### BLACK SATIN AND STRIPED FOULARD COSTUME

A swagger little daytime costume I saw to-day, just as it was being laid in its pasteboard box, ready for its journey to Nice, is a mixture of black satin and fine striped, gray and white foulard. The long overskirt of the striped material is pulled up and fastened at one side to show an underskirt of black satin. It closes directly in front under a line of black satin button rosettes; similar rosettes close the tiny coat that reaches barely to the hips; the neck is collarless, and the open sleeves end at the elbows. Black satin, three inches wide, bands it over the hips, and a tiny line of black finishes neck and sleeves. An adjustable collar and sleeve frills of fine embroidered white mull are packed with the costume.

New ribbons in silk and velvet, with colored reversible sides, and changeable ribbons, are tied in great bows for hat trimmings. A new bow is given the name of dahlia, because of the many pointed loops that compose it. In all the shaded tones of this splendid flower of autumn, as a garniture for belts and the corsage it is newer, smarter, than the rose.

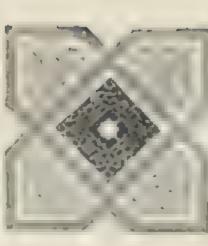
#### NEW COLORS AND DECORATIONS

A sweet new green called oeuf de cane is shown in all the new materials. Beautifully it lends itself to treatment, whether of lace, embroidery or silk of a contrasting tone. The old kimono sleeve suggests a new one by being lengthened a little, and fitted close to the elbow, it is then finished with a wide up-turned, slightly flaring cuff faced with heavy lace, and edged with an inch band of plain silk,

Narrow silk braid and satin biases in gay Scotch colorings are used as folds and pipings on tailored costumes of somber shades of color. Medallions of black velvet appliqued on heavy white filet lace is a desirable adornment for a white gown. The decoration is woven with the material in dress lengths. Widely it hems the portion reserved for the skirt, and trimmed on a smaller scale, is enough for the corsage. The beauty of a recent gown from the Maison Worth, made of this charming mingling of materials and colors, was wonderfully accentuated by a great rosette of shaded violet velvet, twisted into the perfect resemblance of a pansy and posed at one side of the corsage.

#### STEEL JEWELRY THE SMART THING

Smart jewelry for daytime wear is of steel. Chains, pins, shoe and belt buckles are all of steel; and belts themselves are formed all of links of shining steel like ancient armor; and there are big and little steel buttons and mountings and monograms for bags. The latest bags are quite too heavy and elaborately ornamented to be carried in the old manner, dangling from one's wrist. Either they are carried under the arm, after the manner of school children and lawyers, or they are slung from the shoulders as racing men carry their field glasses. In the morning there A sweet gown of white Liberty silk, seen is a pleasing chic in a bag carried in the fashion of the latter, but with a handsome evening and afternoon costume it lacks harmony. MADAME F.



buttoned skirt closing. A striped and dot-

ted woven border hemmed the short skirt,

bordered the short, open sleeves and shaped

the wide wrinkled belt. The tiny jacket

showed the same decoration in the facing

of the revers finished with a heavy silk-

covered cord. To return to the little cor-

sage, I noted a pretty feature of the

sleeves. Under an oversleeve, cut in one

with the corsage, shaping a sharp point, a

short sleeve of the bordered material

wrinkled closely, ending at the elbow in a

band of the beaded mousseline de soie.

This granite surface I saw also in black

and dark blue silk costumes made with

short skirts and high-girdle corsages, fin-

ished with the beaded upper part cut in a

small round, framing a guimpe of flesh-

colored mousseline de soie. The excessive

use of flesh-colored mousseline de soie is

objectionable to many women when used

in the daytime; at a little distance the

neck appears to be quite bare; and even

for evening they insist on neutralizing the

effect of nudity by causing a wide, colored

SEEN AT A DUNCAN MATINÉE

music of the Colonne orchestra and chorus,

Miss Isadora Duncan is making a real sen-

sation in Paris. At her first matinée, be-

fore a packed house, she was madly re-

called again and again; and again and

again she was obliged to repeat her move-

ments, all of the utmost grace and light-

ness. Just opposite me Mademoiselle

Cécile Sorel sat in a box with a couple of

friends and a charming little girl of ten

years or so. The little creature was ador-

able with her dark hair drawn on one side

by an immense bow of blue ribbon, and

the same color showed through the em-

broidery and fine lace of her white frock.

She watched the graceful movements of

Miss Duncan with apparently as much dis-

crimination as her elders. Mademoiselle

Sorel was elegantly gowned in black vel-

vet, soft, lustrous; the neck, cut low,

framed a nearly invisible guimpe of white

mousseline de soie. Deep points of ex-

quisite lace trimmed the edge of the cor-

sage, and more of the same lace finished

the extremely short sleeves. Arranged

short on the inside of the arms, at the back

the lace dropped several inches longer over

the long, wrinkling gloves of pale gray

suède. Strings and strings of her beauti-

ful pearls wound her neck and dropped

far below her waist. Covered smoothly

with black satin and trimmed with one long

white ostrich feather, posed low, her wide

brimmed hat was raised at one side, show-

ing the chestnut hair, with the stately and

slightly severe profile so well known in

Paris. Later, I met her in the foyer, wear-

ing over her trailing velvet gown, a long

MLLE, LANTELME IN BLACK AND WHITE

was lovely that afternoon in a tailored cos-

tume of black satin. The little coat had a

wide, square collar and big pointed revers

faced with pure white woolen ratine. The

soft depth of snowy whiteness of this

cloth is wonderfully becoming to the com-

plexion. On this costume it was the sole

Her hat was white and black-a Carlier

hat, like one recently described to Vogue

readers. Deep, pot-shaped, the upper part,

of fine soft black straw, was finished in

points, strongly marked over a wide band

of white mousseline de soie shirred into a

soft mass of tiny frills. One side of the

brim turned up, ever so little, showing the

under side was faced in the same manner.

At the other side rose a slender spray of

SUPERB TOILETTE OF WHITE FAILLE SILK

conquest of all Paris, and as quietly de-

parted after receiving much homage from

the artistic and literary world and from

his fellow actors. The first night he played,

conspicuous among a crowd of well-gowned

women, I was fascinated by the beauty of

one, white haired, with glowing Italian

eyes, who wore a gown of the lovely new

The Italian actor Zacconi came, made a

ornamentation.

tiny deep-red roses.

Mademoiselle Lantelme, in another box,

black satin coat and her splendid sables.

With her beautiful posturings to the

it, just at the hight of the bust.

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with the many problems you have to solve—will show you the outside and inside of successful houses everywhere, and with splendidly written articles and beautiful pictures will suggest ways to secure beautiful and distinctive effects in your own house and grounds.

Here are just a few of the matters that will be taken up in the March number in the most practical and helpful way: Of what use is the hotbed; the aid of small models built of cardboard, sand paper, sponge, etc., in building homes; what sort of soil and location

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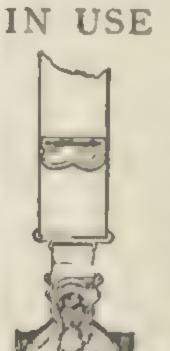
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(Continued from page 25)

public is tired of these veiled allusions. It slang in this new life, and I only hope we not celebrate his glories in "Bonnie wants to see how Mrs. This or Mrs. That that we shall be able to come back to our really seats her guests, what are the table own poise. I confess all that is not the best decorations, what they actually eat and form, but then you must remember that it drink. And, after all, there is nothing new is always current good form to do that in this. In London, loyal enthusiasts used to rush in at State balls and concerts, before the table was cleared, after the royalties had eaten, to snatch the claw of a halfconsumed lobster or to drink the leavings of majesty. I knew long ago of a woman who, being given the privilege of a private view of the royal apartments at Windsor, suddenly rushed to an ewer in the sacred bedchamber of the late Queen Victoria, and dipped her fingers into the water therein, so that she might say that she had made ablutions in the same basin as royalty. And she was an American, I am ashamed to acknowledge.

#### KNICKERBOCKERS PRACTICALLY

In writing of the extinction or assimilation of the Knickerbocker element, I do not want to be misunderstood. There are many old New York families who are still in the ring, but, as a rule, it will be found that their survival is due more to holding of real estate which has been of profit to them and to alliances with wealth of newer blood. than to actual lineage. And again, why always quote the term "Knickerbocker"? Washington Irving invented it, a century ago, to poke fun at certain persons of Dutch ancestry who were beginning to be decidedly snobbish, and to show that many of the original settlers were good plain "folk" with simple and primitive manners, and were not aristocrats, however autocratic they might have been in the government of New Amsterdam.

#### THE TURKEY TROT

The expiring season has brought many young people to the front. The débutantes had two months of solid dancing. The newspapers and the small talk were barren of "high jinks," although now in the whirlpool of unsettled social turmoil with amusing people, regardless of caste and previous condition, anything which is amusing goes. I can say that the much written of "turkey trot" was executed by a couple the other evening, at a bachelor dance, and that it female, going into the ark of Noah. Here was brought directly from the far west by at the Decies-Gould wedding we had Lord a clever Bohemian, who gave it with the Alastair Graham as the best man, the son aid of a dashing young matron in one of of the Duke of Montrose and his heir, and

which is in vogue, or at least to countenance it. I am sure the turkey trot and its possible suggestiveness can be toned down and even made graceful, and it is certainly a little better than a wild scramble and football rush after toy balloons, which is the new cotillion figure that seems to have had some success in London and Paris. Whatever we do, we must not be bored. This is the secret of enjoyment. And I suppose we must advertise ourselves.

#### NOBILITY GALORE

And we have had our wedding-The Wedding. I must say that never in the history of nuptial evens in New York have we had so many of the old British nobility represented at one fell swoop. In American slang, the "market was cornered." It is true we have had ducal nuptials, but with the exception of the best man, and perhaps an usher or two, the men in the were a few more than had congregated before. Otherwise there has been a selection from that part of the English aristocracy known as the Beerage, the immediate ancestors having been engaged in the peaceful occupation of brewing beer, instead of fighting at Agincourt. Lord Decies, on the contrary, selected his friends from historic houses, and it was like an animated lesson in English history. Ushers, as we know, are an American institution. They do not exist in foreign countries. In England a bridegroom is practically supported by his best man at the altar. There are always crowds of bridesmaids, pages and flower girls. In Latin countries you have the long procession of the bride with her father or guardian, followed by the bridegroom with his future mother-in-law, or his bride's nearest female relative, and then all the members of the family, assorted with all the other members of the other family, two by two, like the line of animals, male and in. We are all more or less addicted to Graham of Claverhouse a relative, and do everybody. And then Lent.

Dundee"? And this young man is unmarried. Then we have also Earl Percy, who will be Duke of Northumberland, another parti. It was a relative of his who established the Smithsonian Institute in Washington. And Lord Camoys, of the great house of Stonor. (Stonor Park, you know, has been let to several Americans.) One of these was the late Miss Van Wart, and it is now the country home of Henry Coventry, who married Mrs. Richard Mc-Creery, the daughter of Col. Kip, whose wife was a Lorillard. Camoys is very good looking, and most eligible. His ancestors were at Agincourt, and it is said that Stonor Park has been in possession of the family for a period reaching back to the Conquest. It has many secret passages leading to the town of Oxford, where loyalists and clerics were wont to hide and to take refuge in the stormy Cromwell days. The Stonors were staunch loyalists. And then there is Robin Gray, not the "Auld Robin" of the ballad, but a relative of the Duchess of Sutherland, and also unattached. You have read all about the nuptials. You have gazed on all the pictures, cortege were nearly all New Yorkers or and you have waved metaphorically the Philadelphians. Perhaps at the marriage of Star Spangled Banner in the face of the Duke and Duchess of Roxeburghe there anxious British mammas and unmarried daughters, when you stop to consider how much of the best blood of England has been represented here, and how possibly some of the probable strawberry leaves and coronets will be annexed by American damsels and dollars. And you were edified also to read the Kingdon genealogy, that of the bride from the distaff side, carefully compiled in England. You were also pleased to note how modest and in what good form were the invitations-that it was the honour-with a good old "u"-of your presence which was requested, and that there was a faint something in the middle of the top of the leaflet-I do not know in what other way to describe it-which suggested a crest, but was modestly veiled.

But here is to the bonnie bride and her husband, who is a good fellow, if there ever was one. If we were a bit snobbish at the time, I hope we shall be pardoned. I have seen much more flagrant exhibitions in Europe.

#### THE AMBASSADOR OF PEACE

And now for the Hungarian Count, the the new sets. It was after supper, natur- the descendant-I hope I am correct in my peacemaker, and the banquets and the really, and it seems to have been a combina- genealogy; I have not my Burke or Debrett ceptions, and perhaps I may add, the adtion of that spectacle given by French on my desk here before me-of the Mar- vertising. Some more people will get in. dancers recently, with some of the Bowery quis of Montrose. We sing of him in and others will be crowded out. Apponyi and Mexican and ragtime "stunts" thrown Scotch ballads. And then there was John comes bringing messages of good will to



# PAST ERA RECALLS PRESENT MODES"

(Continued from page 18)

inal. No matter at what price, a woman to cover a hideous wart; that Charles vii of fidelity. must distinguish herself above others of her sex; she must attract attention."

In examining a piece of old material, modern folk are apt to say: "Ah, we don't make materials like that nowadays." It is apparent from the "Journal des Dames et des Modes" that the quality of cloths a century ago was not always to be commended. And when a customer complained of this, he or she was promptly advised by the tailor or conturiere not to worry, since " a garment worn longer than a month discredits the wearer by being out of style. The quality of the goods will outlive the fleeting fashion." And still further to impress the client with the impossibility of wearing a garment more than a month, tailors and makers in general were wont to do the stitching with light and careless fingers.

#### WHY CERTAIN CUSTOMS ORIGINATED

Concerning the origin of customs, the "Journal des Dames et des Modes" gives an excerpt from an English paper of that time. In this it is said that the fashion of wearing a patch of court plaster on the

She can have one more bizarre, more orig- face was invented by a woman who wished that he has reproduced it with unswerving France introduced long coats to hide his badly shaped legs; that the very long shoes with upturned points were introduced by Henry Plantagenet, Duc d'Anjou, who had a deformed foot which a shoe of this pattern disguised. And in this manner originated other odd fashions.

#### AFFINITIES IN THE MODE. 1810-1911

The little photograph shows one of the prized volumes in the possession of the Maison Carlier.

The sketch at the lower right of page 18 shows a charming robe and manteau, to which the present mode bears a striking resemblance as to silhouette, though more particularly as to fabric. The tissue is lamée argent embroidered with silver at the bottom of skirt. There is a bit of an underskirt in rose-ancien. You see also, of course, the Empire waist. The manteau of rose silk cloth is trimmed with ermine and opossum disposed in alternating bands.

Poiret's inspiration is self-confessed in the gown at the upper left of the same page, Monsieur Carlier would tell you at once spend a pretty penny on cravats.

Note the silver fringe that edges the foot of the gown on page 17. Women by the hundreds have their gowns trimmed in precisely this way to-day. The shawl is one of the beautiful cachemires for which the husband had to pay so much.

And the charming lady in the upper right sketch (page 17), what rhythm and music in this figure! One is reminded of Wilde's wonderful lines:

"With the pirouettes of marionettes They tripped on pointed tread."

The ball-gown is in silken tissue trimmed with martin. The bandeaux now worn resemble this coiffure very much.

Now, is there not something indescribably attractive about the lady across the page from her? Observe the scalloped effect. How like some chic gowns to-day! The trimming is of metal flowers. Large cord outlines the waist and corsage.

And the gallant gentleman; I cannot have it that he is the husband who grumbled at the bills. Besides, he looks too untroubled to have had the care of a wife. Is he not while as to the little "dream" of a hat, debonair? I warrant you he was wont to



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# WASHINGTON SOCIETY on the EVE of LENT



(Continued from page 28)

#### SOCIAL FLITTINGS

Among those who are seeking a change of scene in the southland before the Easter season are Mrs. Oliver Cromwell and her lovely young daughter, Louise. They have gone down to Palm Beach and Aiken. Mrs. Cromwell is to pick up her daughter en route, Miss Cromwell having gone ahead to Savannah, Ga., where she was a guest of Miss Sophie Meldrim, over the wedding festivities of Miss Anna Hunter and Mr. Marcie Sperry, son of Rear Admiral Sperry, who were married February 22nd. Miss Meldrim met Miss Cromwell in Washington the past month, while the former was the guest of Mrs. Lindsay Moorehead, and the two girls so closely resemble one another that they had much fun at the expense of their friends, passing themselves off for cousins. Miss Meldrim, who is extremely pretty, has just recently returned from a visit in London, where she was chaperoned by Mrs. Burton Harrison.

Miss Cromwell, by the way, is going to Europe with her mother in the early summer, and she will, of course, spend the coronation season in London, where she will be entertained by her friend, Lady Decies, Lord Decies having taken a house expressly adapted to entertaining, for that period. One of the prettiest little frocks imaginable was one Miss Cromwell took to New York when she went over as the house guest of Mr. and Mrs. Gould during the wedding festivities. It is of the lightest shade of shell pink satin, made very scant, of course, with a high waist-line, the line being defined by a girdle of narrow folds of satin of pastel shades in mauve and pink. Across the bust is a band of white lace, through which is a narrow ribbon of pink satin. Draped over this on one side, extending over the left shoulder are soft folds of white chiffon, the folds being caught together on the right side by a cluster of pink and mauve rose buds. White chiffon, ornamented here and there with embroidery of pearls, is draped to the left side of the skirt, drawing it close about the figure and fastened on the right side in the back. A wide band of pearl embroidery trims the hem of the satin skirt. The left sleeve is finished with a tiny wreath of pink roses and green buds made of ribbon, and with this the dainty girl, who looks like one of Greuze's pictures in the gown, wears a bandeau around her hair of folds of mauve and pink ribbon fastened by tiny buds.

#### MRS. TAFT'S RECIPES

While official entertaining is over for this year at the White House, there will, of course, be no end of unofficial dinners, luncheons and teas, also musicals and garden parties, the prettiest of all the White House functions. The President and his daughter are both very fond of outdoor life, and the Chevy Chase Club and the Country Club both expect to see much of the President this spring, for he dearly loves to get into the open when the weather begins to be warm. Last summer, when kept in town by affairs of state, he had his dining table set on the esplanade running from the White House to the Executive offices, and there, with shrubs about him and the star-lit sky above him, he and his guests used to sit and smoke after dinner, or the ever faithful Captain Archie Butt kept him company when they dined, as they often did, à deux.

That the President is fond of a good dinner is small wonder, as Mrs. Taft has acquired a reputation, not only as a very good dresser, but a famous cook as well, and her recipes are being eagerly sought by other mistresses of stately mansions here. There is one in particular for chicken salad, the kind served at the White House receptions, that has attained quite a vogue. Here it is, as the chef prepares it: The salad is composed of equal parts of the white meat of the fowl and hard boiled eggs cut into dice and celery prepared in the same way. A sprinkling of white nuts, like filberts, pecans and Brazil nuts, is added and the whole covered with mayonnaise. Another concoction of minced ham, chicken and beef covered with a meat jelly, highly spiced and devilled, is another White House dish that is gaining international fame.

#### THE PRESIDENT'S SOCIAL DEMOCRACY

The President has established a precedent in visiting the private homes of members of

society. The unwritten law, as far as the President and his wife are concerned, is that they shall visit only the homes of the Cabinet members, and until the Roosevelt administration they met at the Cabinet homes at dinner only other members of the Cabinet circle. Mrs. Roosevelt changed that, and outsiders were invited to meet her and Colonel Roosevelt. Even ambassadors and ministers were bidden to meet them, but it was found that was not feasible, as those diplomats who were not asked became jealous and offended, so only Americans were included in the lists of invited guests. But the President never went to a private house, unless he sneaked off, as it were, sub rosa; now, however, President Taft has taken the social law into his own hands, and goes about quite as freely as any public citizen, and thinks nothing of looking in at a dance, for instance, wher his daughter is the guest of honor. Sometimes he and Mrs. Taft are invited, as at Mrs. Townsend's cotillion, and sometimes he just walks in, as at the German Embassy, where the Ambassador and the Countess von Bernstorff were quite as surprised to see him as anyone, he not having been invited, as the hosts never dreamed he could or would come.

# The WELL-DRESSED MAN

(Continued from page 70)

than to choose a hard button that will generally "go" with the material, whereas some will go much better with it than others. In other words, make the tailor show you the buttons he intends to use. He may think you are "fussy," but he will be more careful next time.

#### THE CUT OF TROUSERS

In trousers ready made and badly made the greatest fault lies in the attempt to shape them to the legs—to curve in the front lines from the knees to the ankles and to curve out the back lines over the calves of the legs. If you can once get a thoroughly well cut pair from a good tailor, by all means keep them as a pattern. Your legs will not change in length or size enough to vary cut a particle, and greater looseness or tightness, until fashion changes radically, is only a matter of more or less material, not in the least of line. If you do not wear suspenders, and no man should if he can avoid it, have the trouser band cut to fit you just over the hip bones, not farther up on the waist, for that is the place they will surely drop to the actual wear. Then have them made with at least six loops, and small buckles on the sides, rather than a single buckle at the back. See that they do not draw in above the thighs and curve out over them, and unless they are made to be worn turned up all the time, make sure of a good inside finish to the bottoms. Another thing to rememher in having these belt trousers made is to get sufficient length of waistcoat to cover the band under all ordinary circumstances of wear. If you raise your arms over your head you can always draw up a waistcoat to expose the trouser band of hip trousers, but if the waistcoat is long enough this will not happen in general wear, whereas with a short waistcoat it will happen continually.

#### THE ILLUSTRATIONS

Though much more might be said on the subject of tailoring, a few words must be devoted to the illustrations on pages 68 and 70, which show three styles of sack jackets, varying a bit in matter of lapel, front cut and back vent, two shirts, with neckties which fairly well depict general fashion, and a braided and herring bone waistcoat of typical cut. At the good shops you will find hundreds like them, and you may still feel at perfect liberty to select something quite different, for never were fashions less stereotyped. In spring top coats I should recommend looseness, even to the extent of actual folds of material; in sack suits simplicity of finish; in formal clothes a good tailor or a good model for the "little one."

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

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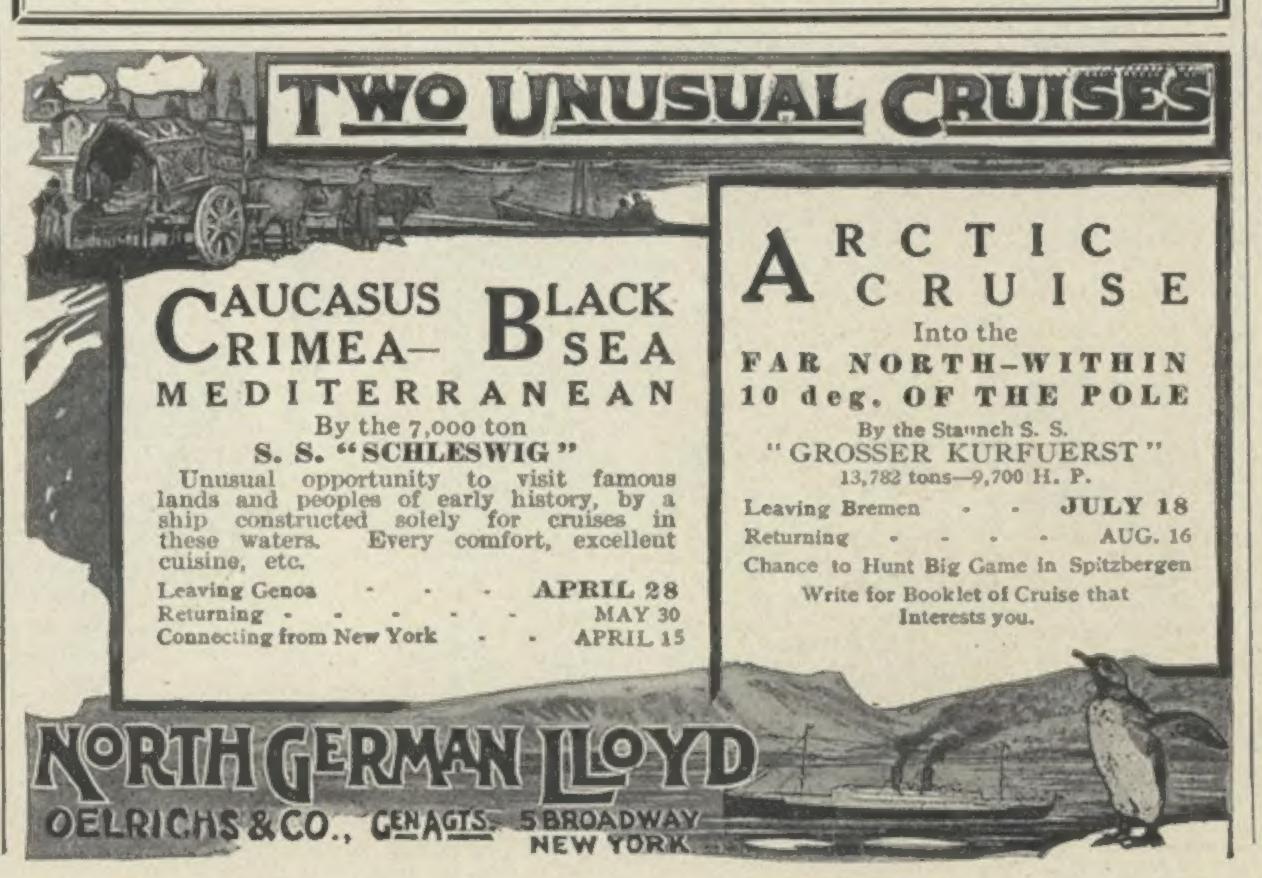
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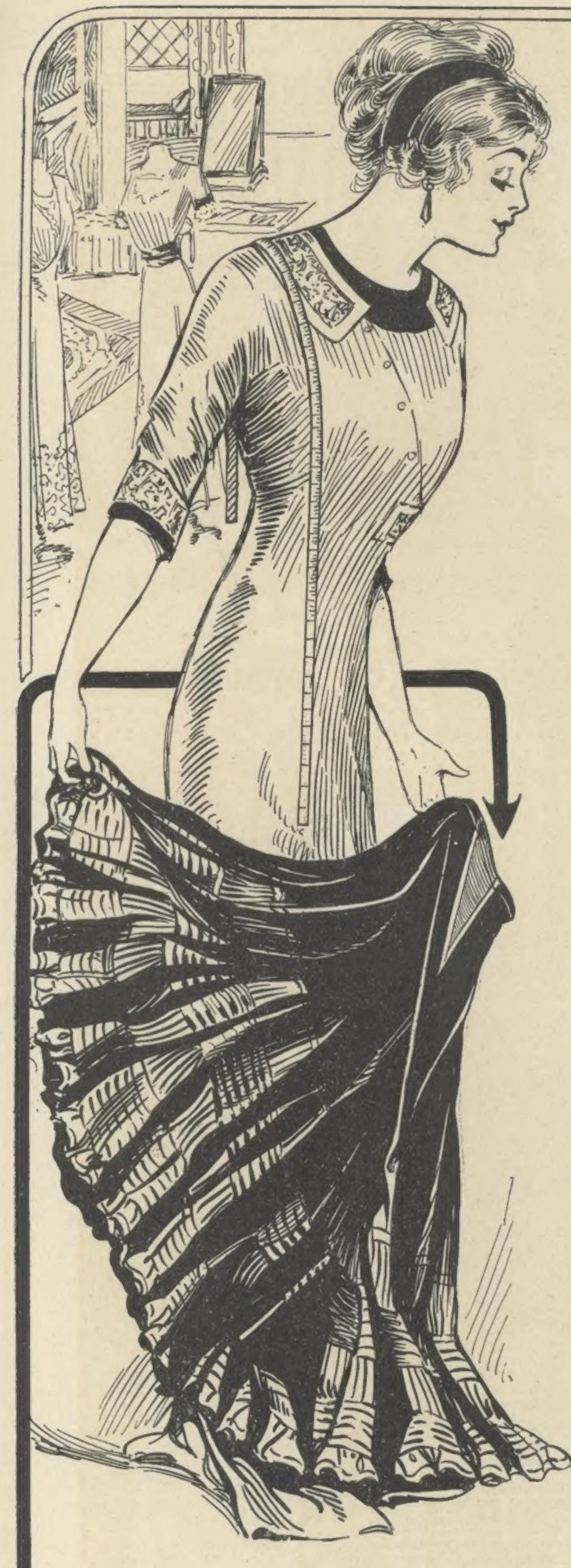
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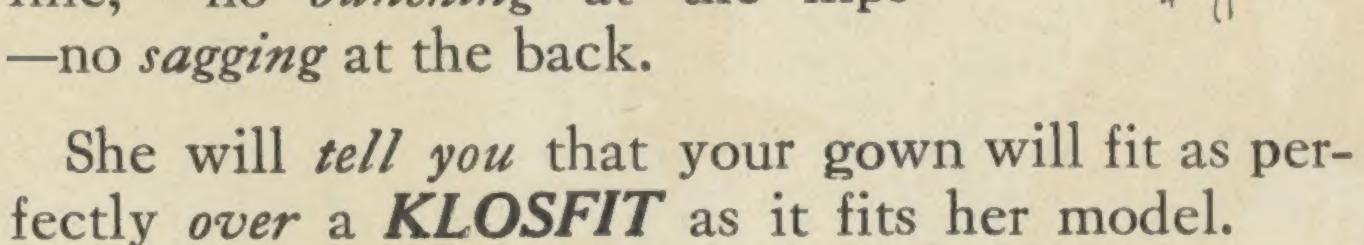
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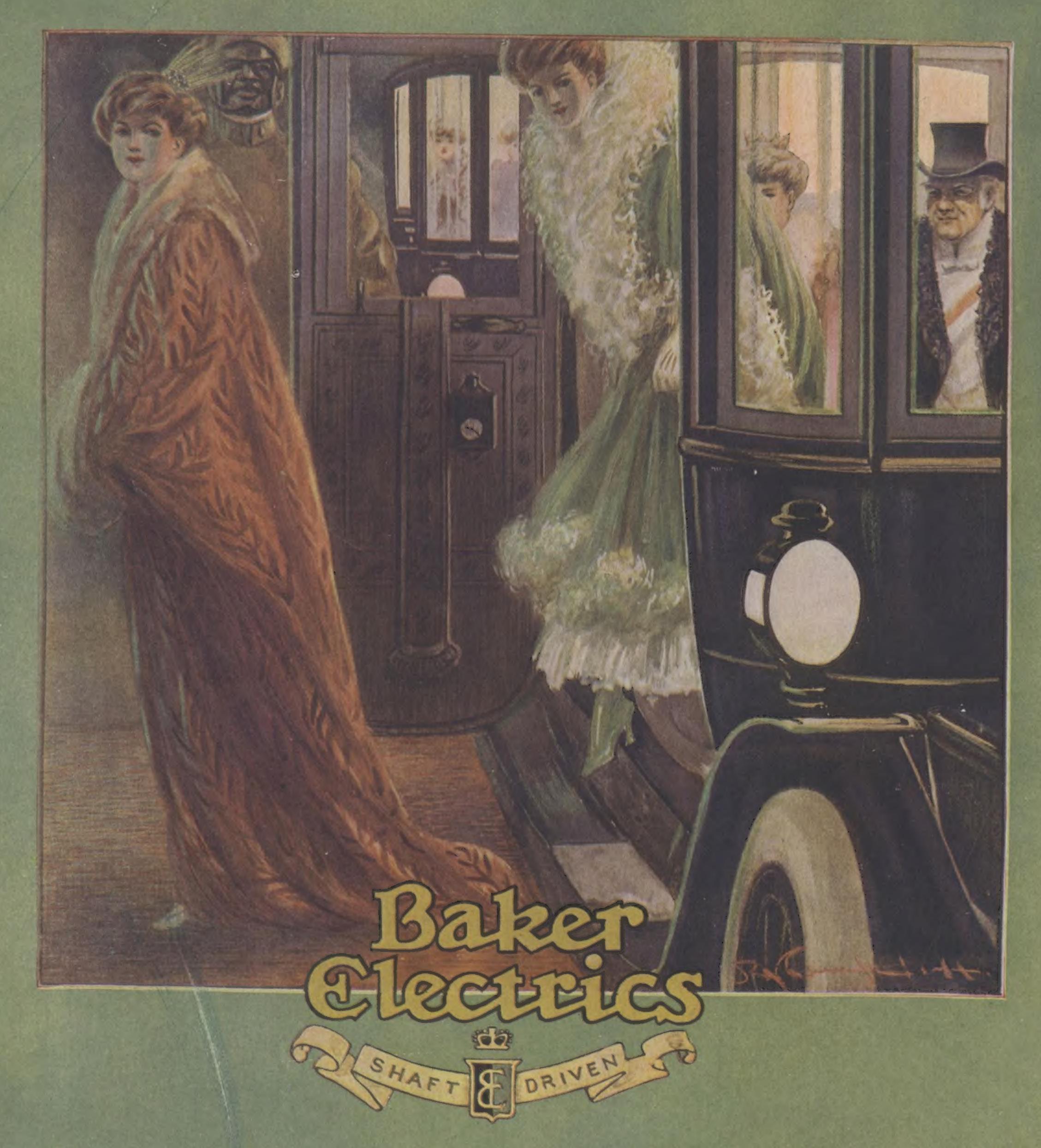




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